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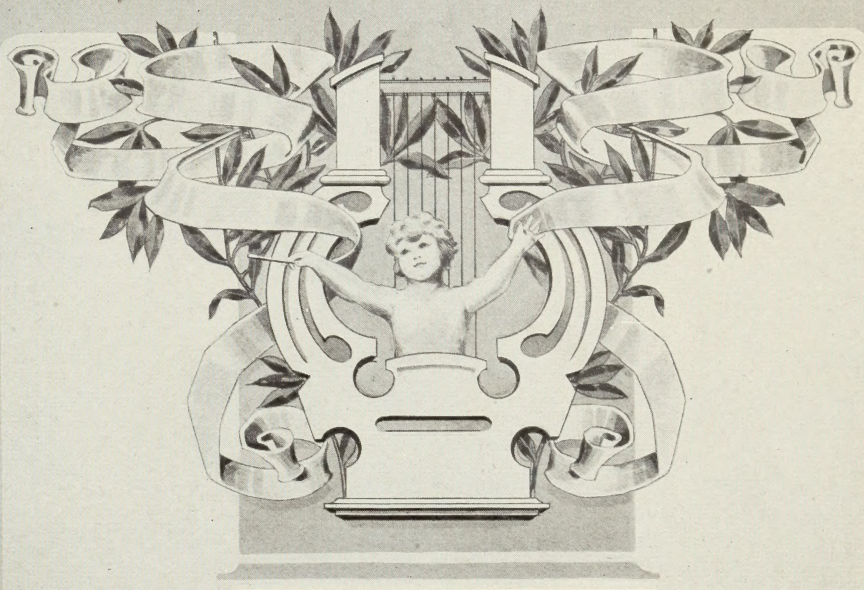

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Boston, Monday, May 5, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — **No. 1**

MONDAY, MAY 5, 1919
OPENING NIGHT PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE, "William Tell" . . . . . Rossini
3. { *a.* PASTORALE for wind octett; *b.* CAPRICCIO for strings } . . . . . { D. Scarlatti (1685–1757) }
   (Arranged by Mr. JACCHIA)
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. RONDO CAPRICCIOSO . . . . . Mendelssohn
6. HARP SOLO { *a.* "Idyll"; *b.* "Spanish Dance" } . . . . . Holy
   (Mr. ALFRED HOLY)
7. ENFANTILLAGE (Children at Play) . . . . . van Westerhout
8. *FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

---

9. FANTASIA, "La Tosca" . . . . . Puccini
10. SACRIFICIAL DANCE from "The Promise of Medea" . . . . Randegger
11. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
12. RHAPSODY, "España" . . . . . Chabrier

* The works of Rimsky-Korsakoff, one of an ardent group of Russian musical nationalists, are generally pictorial and gorgeously colored. After the composer died in 1908, this Symphonic Suite, based upon the Arabian Nights, was produced repeatedly in ballet form. Rimsky-Korsakoff's widow protested because the score was mutilated and the plot changed, but to no avail. The part played at this concert is the last of four movements, each of which is prefaced by the theme of Scheherazade (solo violin) relating the tales to her consort, the Sultan. The violin seems to say: "Once upon a time."

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Earle Tuckerman
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WHEN PERSHING'S MEN GO MARCHING INTO PICARDY
By JAMES H. ROGERS
Sung by
Mme. Schumann-Heink
John McCormack
Caroline Hudson Alexander
Reinald Werrenrath
George Harris
Parnell Egan
J. Oscar Miller
Thomas Egan

POSSESSION
By EARL CRANSTON SHARP
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Jean McCormick
Mme. Buckout
Frederick Gunster
Martha Phillips
Andrea Sarto
Clara Edmunds Hemingway

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Rosalie Miller
Marie Morrissey

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By DWIGHT FISKE
Sung by
Florence Macbeth
Caroline Hudson Alexander
Mme. Marie Sundelius
Ethelynde Smith
Laura Littlefield
Marcia Van Dresser
Mme. Gabrielle Gills
Elizabeth Gutmann

ZERO MINUS ONE
By WILLIAM ARMS FISHER
Sung by
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Howard Long
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Hartridge Whipp
Lambert Murphy
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Sung by
Sophie Braslau
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Maude De Voe
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By FAY FOSTER
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WEDNESDAY, MAY 7, 1919

MILLINERS' NIGHT

CHARACTERISTIC PROGRAMME

1. MARCH AND CORTÉGE from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Les Sirènes" . . . . . Waldteufel
4. *FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Pizzicato *c.* Cortége de Bacchus
6. 'CELLO SOLO, "The Swan" . . . . . Saint-Saens
   (Mr. Georges Miquelle)
7. CHILDREN'S PARADE . . . . . van Westerhout
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. SELECTION, "Mademoiselle Modiste" . . . . . Herbert
10. RÊVE ANGÉLIQUE . . . . . Rubinstein
    (Organ, Mr. Snow)
11. WALTZ, "Wine, Woman and Song" . . . . . Strauss
12. MARCH, "Pomp and Circumstance" . . . . . Elgar

* When the Opera "Madama Butterfly" was first produced at La Scala, Milan, in 1904, it was hooted and hissed from the stage. Unless it was on account of the Japanese subject, the reason would be hard to find, because at Brescia and Covent Garden, London, three months later, its reception was precisely the reverse, and it has since won a popularity which probably no opera exceeds.

The opera was drawn from the play of John L. Long and David Belasco, and Puccini used actual Japanese themes for his rather closely knit score. The Fantasia traverses the following parts of the Opera: the Introduction; the tenor aria, "Amore o grillo" from Act I; the flower duet and the letter scene (Act II); the wedding chorus (Act I); the tenor aria "Addio fiorito asilo" (Act III); aria of Butterfly, "Un bel di"; the death of Butterfly and the close of the Opera.

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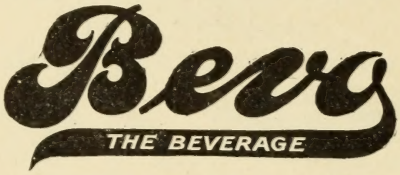

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Cantrell & Cochrane's, ½ bot.	25
Mayflower, ½ bot.	20
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Plain Lemonade	10
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Granite State, Sparkling ¼ bot.	10
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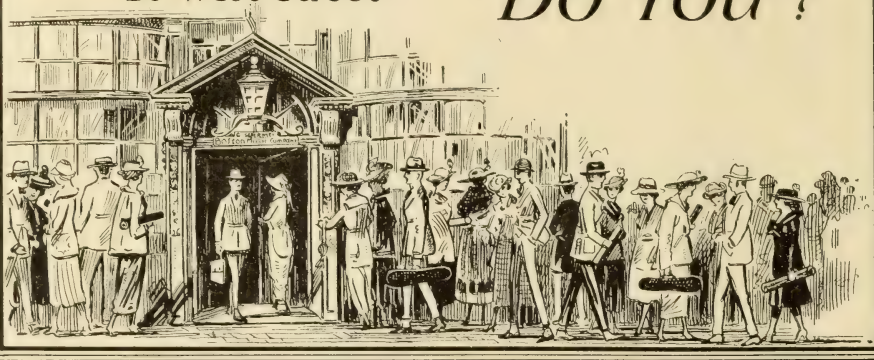

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FRIDAY, MAY 9, 1919

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE to "Mignon" . . . . . Thomas
3. MADRIGAL . . . . . Cacini (1546–1614)
   (Orchestrated by Mr. JACCHIA)
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *ROUMANIAN RHAPSODY . . . . . Enesco
6. ORGAN SOLO, "Cantabile" . . . . . Franck
   (Mr. ALBERT W. SNOW)
7. GIGA for wind octett . . . . . van Westerhout
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. WALTZ, "La Barcarolle" . . . . . Waldteufel
11. NOCTURNE, Op. 48, No. 1 . . . . . Chopin–Jacchia
12. INTRODUCTION TO ACT III of "Lohengrin" . . . . . Wagner

* Georges Enesco, the only composer of note that Roumania has produced, was born in 1881. His childhood repeats the story of the musical prodigy. He played the violin almost as soon as he wore trousers, and was from last accounts court violinist to Her Majesty the Queen of Roumania. He is best known by this Rhapsody, which he composed in 1911. The music comprises a number of Roumanian airs which are treated in orchestral variations rather than developed.

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SATURDAY, MAY 10, 1919

PROGRAMME

1. MARCH, "Entrance of the Gladiators" . . . . . Fucik
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. MINUET . . . . . Puccini
4. *FANTASIA, "Mefistofele" . . . . . Boïto

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. VIOLIN SOLO, "Souvenir de Moscou" . . . . . Wieniawski
   (Mr. Jacques Hoffmann)
7. ROMANZA . . . . . Martucci
8. FIRST HUNGARIAN RHAPSODY, in F . . . . . Liszt

---

9. INTERMEZZO, ACT III from "The Jewels of the Madonna" . . . Wolf-Ferrari
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. RONDE D'AMOUR . . . . . van Westerhout
12. OVERTURE, "1812" . . . . . Tschaikowsky

* "Mefistofele" has been performed many times in Boston by different companies. Its premier at La Scala, Milan, in 1868 is historical. There had been 52 rehearsals. Applause and hisses rose in the audience, and feeling ran so high that challenges were exchanged, resulting in duels the next morning. After the final curtain, the clamor became warfare and the police had to intervene. When at last the great theatre was cleared, six hours had elapsed. Revised, shortened, and made practicable, the Opera was produced successfully at Bologna in 1875.

Arrigo Boïto, a native of Padua, born in 1842, was a brilliant writer as well as a composer, and wrote the libretto for "Mefistofele" which is based upon the Faust legend. This Fantasia touches the following parts of the Opera: the Prologue; "Chorus in the Heavens"; chorus, "Juhe, Juhe!" and dance from Act I; Greek Dance and "Classical Sabbath" from Act IV; the famous duet of Helen and Pantalis (trumpet) and the duet of Faust and Helen, both from Act IV.

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NATURE'S TONICS

MONDAY, MAY 12, 1919

PROGRAMME

1. WEDDING MARCH . . . . . Mendelssohn
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. GAVOTTE . . . . . Martini
4. FANTASIA, "Faust" . . . . . Gounod
   (Organ, Mr. Snow)

---

5. SUITE, "Roma" . . . . . Bizet
   a. Andante tranquillo *b.* Allegro vivacissimo (Carnaval)
6. AVE MARIA . . . . . Schubert–Wilhelmj
   (Organ, Mr. Snow)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "Tannhaüser" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CANZONE . . . . . van Westerhout
11. WALTZ, "España" . . . . . Waldteufel
12. FINALE, Fourth Symphony . . . . . Tschaikowsky

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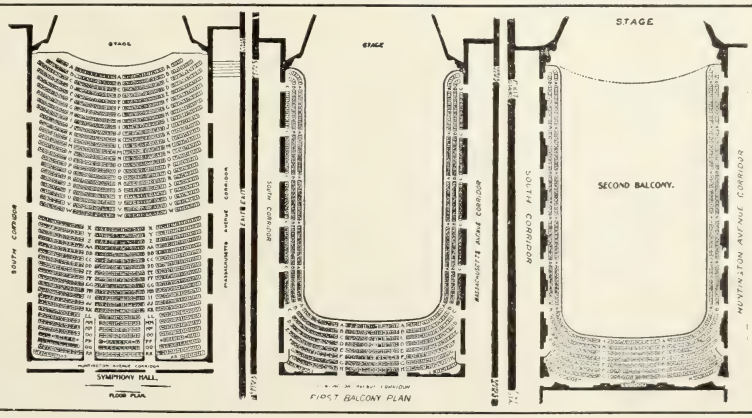

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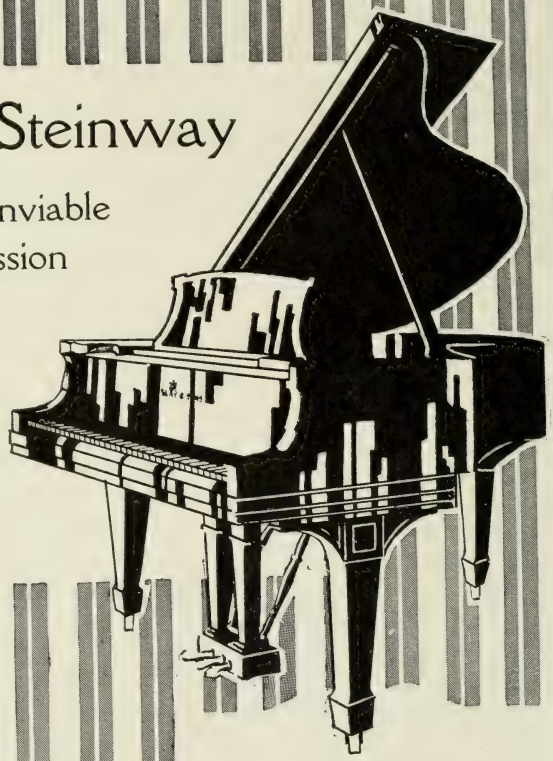

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WEDNESDAY, MAY 7, 1919
MILLINERS' NIGHT
CHARACTERISTIC PROGRAMME

1. MARCH AND CORTÉGE from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Les Sirènes" . . . . . Waldteufel
4. *FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Pizzicato *c.* Cortége de Bacchus
6. 'CELLO SOLO, "The Swan" . . . . . Saint-Saens
   (Mr. Georges Miquelle)
7. CHILDREN'S PARADE . . . . . van Westerhout
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. SELECTION, "Mademoiselle Modiste" . . . . . Herbert
10. RÊVE ANGELIQUE . . . . . Rubinstein
    (Organ, Mr. Snow)
11. WALTZ, "Wine, Women and Song" . . . . . Strauss
12. MARCH, "Pomp and Circumstance" . . . . . Elgar

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* When the Opera "Madama Butterfly" was first produced at La Scala, Milan, in 1904, it was hooted and hissed from the stage. Unless it was on account of the Japanese subject, the reason would be hard to find, because at Brescia and Covent Garden, London, three months later, its reception was precisely the reverse, and it has since won a popularity which probably no opera exceeds.

The Opera was drawn from the play of John L. Long and David Belasco, and Puccini used actual Japanese themes for his rather closely knit score. The Fantasia traverses the following parts of the Opera: the Introduction; the tenor aria, "Amore o grillo" from Act I; the flower duet and the letter scene (Act II); the wedding chorus (Act I); the tenor aria "Addio fiorito asilo" (Act III); aria of Butterfly, "Un bel di"; the death of Butterfly and the close of the Opera.

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Sung by
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John McCormack
Caroline Hudson Alexander
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George Harris
Parnell Egan
J. Oscar Miller
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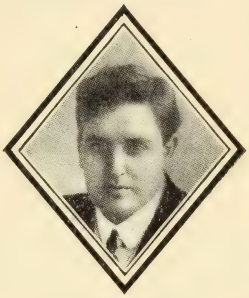

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Caroline Hudson Alexander
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FRIDAY, MAY 9, 1919

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE to "Mignon" . . . . . Thomas
3. MADRIGAL . . . . . Cacini (1546–1614)
   (Orchestrated by Mr. JACCHIA)
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *ROUMANIAN RHAPSODY . . . . . Enesco
6. ORGAN SOLO, "Cantabile" . . . . . Franck
   (Mr. ALBERT W. SNOW)
7. GIGA for wind octett . . . . . van Westerhout
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. WALTZ, "La Barcarolle" . . . . . Waldteufel
11. NOCTURNE, Op. 48, No. 1 . . . . . Chopin–Jacchia
12. INTRODUCTION TO ACT III of "Lohengrin" . . . . . Wagner

* Georges Enesco, the only composer of note that Roumania has produced, was born in 1881. His childhood repeats the story of the musical prodigy. He played the violin almost as soon as he wore trousers, and was from last accounts court violinist to Her Majesty the Queen of Roumania. He is best known by this Rhapsody, which he composed in 1911. The music comprises a number of Roumanian airs which are treated in orchestral variations rather than developed.

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SATURDAY, MAY 10, 1919

PROGRAMME

1. MARCH, "Entrance of the Gladiators" . . . . . Fucik
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. MINUET . . . . . Puccini
4. *FANTASIA, "Mefistofele" . . . . . Boïto

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. VIOLIN SOLO, "Souvenir de Moscou" . . . . . Wieniawski
   (Mr. Jacques Hoffmann)
7. ROMANZA . . . . . Martucci
8. FIRST HUNGARIAN RHAPSODY, in F . . . . . Liszt

---

9. INTERMEZZO, ACT III from "The Jewels of the Madonna" . . . Wolf-Ferrari
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. RONDE D'AMOUR . . . . . van Westerhout
12. OVERTURE, "1812" . . . . . Tschaikowsky

* "Mefistofele" has been performed many times in Boston by different companies. Its premier at La Scala, Milan, in 1868 is historical. There had been 52 rehearsals. Applause and hisses rose in the audience, and feeling ran so high that challenges were exchanged, resulting in duels the next morning. After the final curtain, the clamor became warfare and the police had to intervene. When at last the great theatre was cleared, six hours had elapsed. Revised, shortened, and made practicable, the Opera was produced successfully at Bologna in 1875.

Arrigo Boïto, a native of Padua, born in 1842, was a brilliant writer as well as a composer, and wrote the libretto for "Mefistofele" which is based upon the Faust legend. This Fantasia touches the following parts of the Opera: the Prologue; "Chorus in the Heavens"; chorus, "Juhe, Juhe!" and dance from Act I; Greek Dance and "Classical Sabbath" from Act IV; the famous duet of Helen and Pantalis (trumpets) and the duet of Faust and Helen, both from Act IV.

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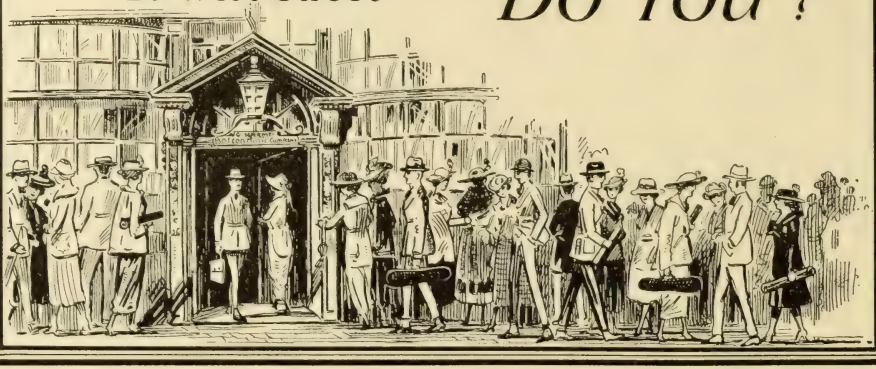

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MONDAY, MAY 12, 1919

PROGRAMME

1. WEDDING MARCH . . . . . Mendelssohn
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. GAVOTTE . . . . . Martini
4. FANTASIA, "Faust" . . . . . Gounod
   (Organ, Mr. Snow)

---

5. *SUITE, "Roma" . . . . . Bizet
   a. Andante tranquillo *b.* Allegro vivacissimo (Carnaval)
6. AVE MARIA . . . . . Schubert–Wilhelmj
   (Organ, Mr. Snow)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "Tannhaüser" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CANZONE . . . . . van Westerhout
11. WALTZ, "España" . . . . . Waldteufel
12. FINALE, Fourth Symphony . . . . . Tschaikowsky

* Composed in 1857, while Georges Bizet was a young man enjoying his Prix de Rome scholarship in the city of its title, this Suite did not find the light of public performance for twelve years, and then attracted only passing notice. The plain reason was that the great composer had not yet "arrived" even then. It took the Opera "Carmen" to establish his fame broadcast. And Bizet had scant time to reap the benefits, for he died June 3, 1875, exactly three months after the first production of his masterpiece. Most distinctive in "Roma" is the "Carnaval" movement, with its brilliant orchestration, and its swift "Saltarello" rhythm.

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TUESDAY, MAY 13, 1919

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE, "Masaniello" . . . . . Auber
3. WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TARANTELLE . . . . . Jacchia
7. AVE MARIA . . . . . Bach–Gounod
8. *CORTÉGE SOLENELLE . . . . . Glazounoff

---

9. SELECTION, "Sometime" . . . . . Friml
10. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. POLONAISE from "Eugen Onegin" . . . . . Tschaikowsky

* No Russian composer has been more prolific than Alexander Glazounoff (born 1865). As a biographer has put it, "he is one of the few composers who have experienced neither the sting of neglect, nor the inconvenience of poverty." A protégé of the pioneer Balakireff, and a pupil of the nationalist Rimsky-Korsakoff, he was nevertheless by no means averse to the influence and regard of Western culture. Liszt became one of his earnest champions abroad, and brought his music to the attention of Germany, England, and France. He has been called "the Russian Brahms."

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PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. MINUET . . . . . Bolzoni
4. FANTASIA, "Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
6. HARP SOLO, "Dream" . . . . . Oberthur
   (Mr. Theodore Cella)
7. ARIA (for strings and organ) . . . . . Rehfeld
8. A VAGROM BALLAD . . . . . Chadwick

---

9. MAZEPPA . . . . . Liszt
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Très Jolie" . . . . . Waldteufel
12. RIDE OF THE VALKYRIES . . . . . Wagner

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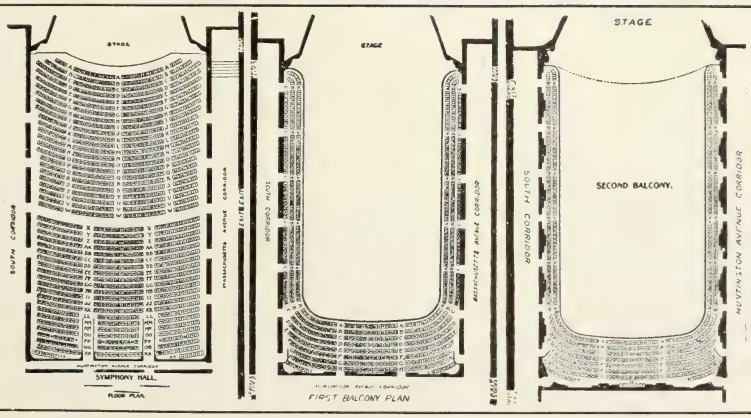

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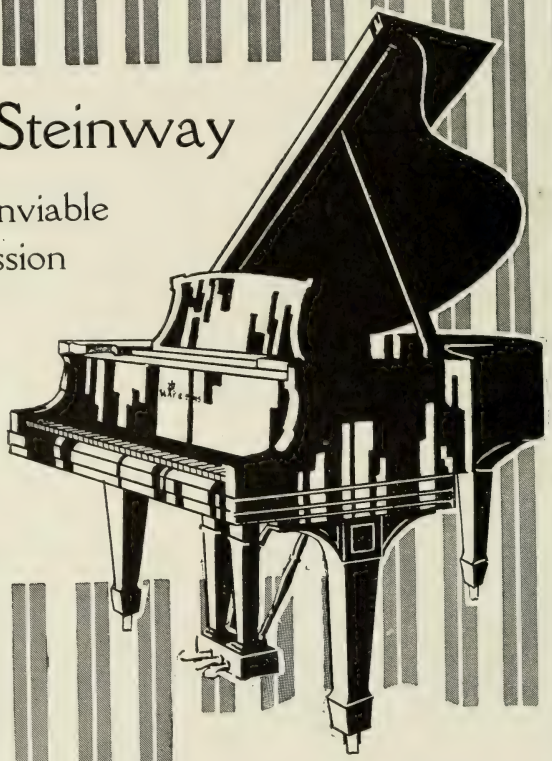

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Boston, Thursday, May 8, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — **No. 4**

THURSDAY, MAY 8, 1919

14th ENGINEERS' NIGHT

PROGRAMME

1. MARCH, "Bullets and Bayonets" . . . . . Sousa
2. OVERTURE, "Il Guarany" . . . . . Gomez
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni
   (Organ, Mr. Snow)

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Anitra's Dance *b.* In the Hall of the Mountain King
6. EXCERPTS from "The Rainbow Girl" . . . . . Hirsch
7. AMERICAN PATROL . . . . . Meacham
8. MARCHE MILITAIRE FRANÇAISE . . . . . Saint-Saëns

---

9. PRELUDE to "Carmen" . . . . . Bizet
10. SELECTION, "Her Regiment" . . . . . Herbert
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. FANTASY ON AMERICAN AIRS . . . . . ———
    (Organ, Mr. Snow)

* "Peer Gynt" brought Norway's greatest writer and composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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FRIDAY, MAY 9, 1919

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE to "Mignon" . . . . . Thomas
3. MADRIGAL . . . . . Cacini (1546–1614)
   (Orchestrated by Mr. Jacchia)
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *ROUMANIAN RHAPSODY . . . . . Enesco
6. ORGAN SOLO, "Cantabile" . . . . . Franck
   (Mr. Albert W. Snow)
7. GIGA for wind octett . . . . . van Westerhout
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. WALTZ, "La Barcarolle" . . . . . Waldteufel
11. NOCTURNE, Op. 48, No. 1 . . . . . Chopin–Jacchia
12. INTRODUCTION TO ACT III of "Lohengrin" . . . . . Wagner

* Georges Enesco, the only composer of note that Roumania has produced, was born in 1881. His childhood repeats the story of the musical prodigy. He played the violin almost as soon as he wore trousers, and was from last accounts court violinist to Her Majesty the Queen of Roumania. He is best known by this Rhapsody, which he composed in 1911. The music comprises a number of Roumanian airs which are treated in orchestral variations rather than developed.

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William Wade Hinshaw
Earle Tuckerman
Ray H. Moorehouse
Walter Mills

WHEN PERSHING'S MEN GO MARCHING INTO PICARDY
By JAMES H. ROGERS
Sung by
Mme. Schumann-Heink
John McCormack
Caroline Hudson Alexander
Reinald Werrenrath
George Harris
Parnell Egan
J. Oscar Miller
Thomas Egan

POSSESSION
By EARL CRANSTON SHARP
Sung by
Mabel Garrison
Jean McCormick
Mme. Buckout
Frederick Gunster
Martha Phillips
Andrea Sarto
Clara Edmunds Hemingway

Mabel Garrison

ROADWAYS
By JOHN H. DENSMORE
Sung by
Francis Rogers
Reinald Werrenrath
Caroline Lazzari
Albert E. Brown
Frank Parker
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PIRATE DREAMS
By CHARLES HUERTER
Sung by
Sophie Braslau
Mabel Garrison
Frieda Hempel
Olive Kline
Hulda Lashanska
Rosalie Miller
Marie Morrissey

THE BIRD
By DWIGHT FISKE
Sung by
Florence Macbeth
Caroline Hudson Alexander
Mme. Marie Sundelius
Ethelynde Smith
Laura Littlefield
Marcia Van Dresser
Mme. Gabrielle Gills
Elizabeth Gutmann

ZERO MINUS ONE
By WILLIAM ARMS FISHER
Sung by
Reinald Werrenrath
Howard Long
Howard White
Hartridge Whipp
Lambert Murphy
John Barnes Wells

CONSECRATION
By CHAS. FONTEYN MANNEY
Sung by
Sophie Braslau
Parnell Egan
Theo Karl
Lambert Murphy
Reinald Werrenrath

ALLAH
By A. WALTER KRAMER
Sung by
Myrna Sharlow
Marie Kaiser
Maude De Voe
Gladys Axman
Mme. Christine Langanham
Florence Hinkle
Charles Norman Granville

SING A SONG OF ROSES
By FAY FOSTER
Sung by
Eleanor Patterson
Ethelynde Smith
Florence Otis
Percy Hemus
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SATURDAY, MAY 10, 1919

PROGRAMME

1. MARCH, "Entrance of the Gladiators" . . . . . Fucik
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. MINUET . . . . . Puccini
4. *FANTASIA, "Mefistofele" . . . . . Boïto

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. VIOLIN SOLO, "Souvenir de Moscou" . . . . . Wieniawski
   (Mr. Jacques Hoffmann)
7. ROMANZA . . . . . Martucci
8. FIRST HUNGARIAN RHAPSODY, in F . . . . . Liszt

---

9. INTERMEZZO, ACT III from "The Jewels of the Madonna" . . . Wolf-Ferrari
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. RONDE D'AMOUR . . . . . van Westerhout
12. OVERTURE, "1812" . . . . . Tschaikowsky

* "Mefistofele" has been performed many times in Boston by different companies. Its premier at La Scala, Milan, in 1868 is historical. There had been 52 rehearsals. Applause and hisses rose in the audience, and feeling ran so high that challenges were exchanged, resulting in duels the next morning. After the final curtain, the clamor became warfare and the police had to intervene. When at last the great theatre was cleared, six hours had elapsed. Revised, shortened, and made practicable, the Opera was produced successfully at Bologna in 1875.

Arrigo Boïto, a native of Padua, born in 1842, was a brilliant writer as well as a composer, and wrote the libretto for "Mefistofele" which is based upon the Faust legend. This Fantasia touches the following parts of the Opera: the Prologue; "Chorus in the Heavens"; chorus, "Juhe, Juhe!" and dance from Act I; Greek Dance and "Classical Sabbath" from Act IV; the famous duet of Helen and Pantalis (trumpets) and the duet of Faust and Helen, both from Act IV.

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MONDAY, MAY 12, 1919

PROGRAMME

1. WEDDING MARCH . . . . . Mendelssohn
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. GAVOTTE . . . . . Martini
4. FANTASIA, "Faust" . . . . . Gounod

---

5. *SUITE, "Roma" . . . . . Bizet
   a. Andante tranquillo *b.* Allegro vivacissimo (Carnaval)
6. AVE MARIA (Strings and Organ) . . . . . Schubert–Wilhelmj
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "Tannhaüser" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CANZONE . . . . . van Westerhout
11. WALTZ, "España" . . . . . Waldteufel
12. FINALE, Fourth Symphony . . . . . Tschaikowsky

* Composed in 1857, while Georges Bizet was a young man enjoying his Prix de Rome scholarship in the city of its title, this Suite did not find the light of public performance for twelve years, and then attracted only passing notice. The plain reason was that the great composer had not yet "arrived" even then. It took the Opera "Carmen" to establish his fame broadcast. And Bizet had scant time to reap the benefits, for he died June 3, 1875, exactly three months after the first production of his masterpiece. Most distinctive in "Roma" is the "Carnaval" movement, with its brilliant orchestration, and its swift "Saltarello" rhythm.

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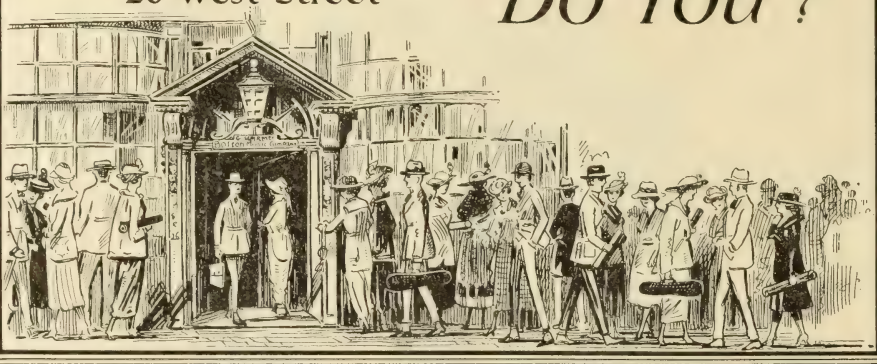

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TUESDAY, MAY 13, 1919

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE, "Masaniello" . . . . . Auber
3. WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TARANTELLE . . . . . Jacchia
7. AVE MARIA (Strings and Organ) . . . . . Bach–Gounod
8. *CORTÉGE SOLENELLE . . . . . Glazounoff

---

9. SELECTION, "Sometime" . . . . . Friml
10. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* No Russian composer has been more prolific than Alexander Glazounoff (born 1865). As a biographer has put it, "he is one of the few composers who have experienced neither the sting of neglect, nor the inconvenience of poverty." A protégé of the pioneer Balakireff, and a pupil of the nationalist Rimsky-Korsakoff, he was nevertheless by no means averse to the influence and regard of Western culture. Liszt became one of his earnest champions abroad, and brought his music to the attention of Germany, England, and France. He has been called "the Russian Brahms."

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WEDNESDAY, MAY 14, 1919

BOOKSELLERS' NIGHT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. MINUET . . . . . Bolzoni
4. FANTASIA, "Jewels of the Madonna" . . . . . Wolf–Ferrari

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Overture miniature *b.* Danse de la Fée Dragée *c.* Valse des fleurs
6. HARP SOLO, "Dream" . . . . . Oberthur
   (Mr. Theodore Cella)
7. ARIA (for strings and organ) . . . . . Rehfeld
8. *A VAGROM BALLAD . . . . . Chadwick

---

9. MARCH from "Mazeppa" . . . . . Liszt
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Très Jolie" . . . . . Waldteufel
12. RIDE OF THE VALKYRIES . . . . . Wagner

* This is the last of four pieces entitled "Symphonic Sketches" by George W. Chadwick, a resident composer and native of Lowell, Mass. The following verse by Oliver Herford is its motto:—

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes
And "thirty days" to come.

The bass clarinet has two cadenzas, and the xylophone gives out the familiar subject of Bach's organ fugue in G minor. The clarinets and violas start a tramp's ditty and the piece closes with a syncopated prestissimo for full orchestra.

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THURSDAY, MAY 15, 1919

PROFESSIONAL WOMEN'S CLUB NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "The Sicilian Vespers" . . . . . Verdi
3. ROMANZA . . . . . van Westerhout
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. SCHERZO, Second Symphony . . . . . Rabaud
6. FLUTE SOLO . . . . . ———
   (Mr. Brooke)
7. BERCEUSE . . . . . Godard
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. BALLET MUSIC, "The Prophet" . . . . . Meyerbeer
   a. Waltz — *b.* Redowa
10. IMPROMPTU, Op. 90, No. 2 . . . . . Schubert
11. WALTZ, "Roses from the South" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* Alfred Casella is one of the most brilliant and daring of a group of young Italian composers. He has done much in his thirty-six years:—made his mark as scientist and musical critic, toured Europe as conductor, pianist, and harpsichordist, interested the progressive musical world by his numerous musical works. Of his more experimental music are "Pagine di Guerre," inspired by moving pictures of the war, and "Five Pieces for Pianola," so complicated that nothing less than a mechanical piano can perform them.

Casella was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song, "Funiculi, Funicula."

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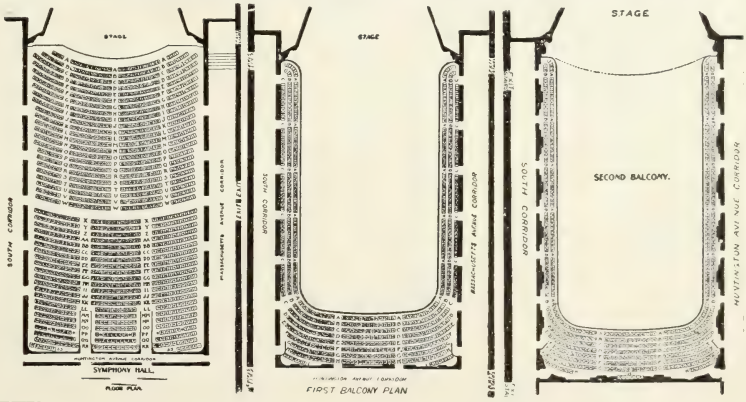

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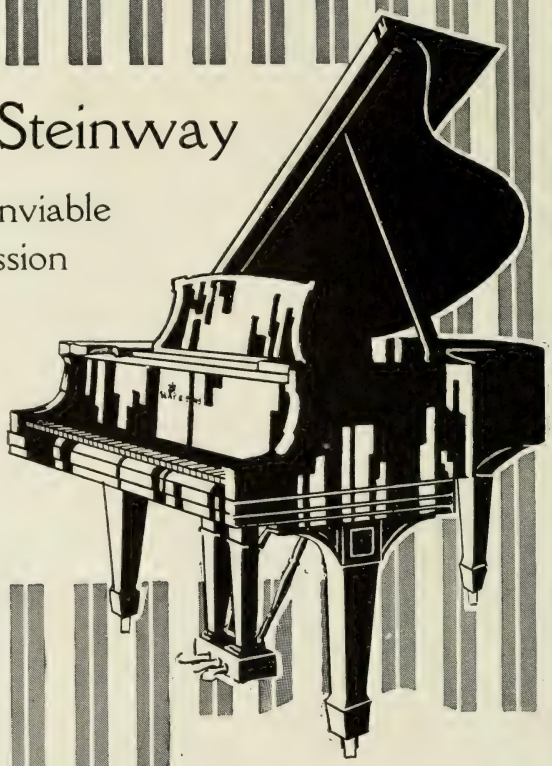

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Boston, Friday, May 9, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 5

FRIDAY, MAY 9, 1919

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE to "Mignon" . . . . . Thomas
3. MADRIGAL . . . . . Caccini (1546–1614)
   (Orchestrated by Mr. JACCHIA)
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *ROUMANIAN RHAPSODY . . . . . Enesco
6. ORGAN SOLO, "Cantabile" . . . . . Franck
   (Mr. ALBERT W. SNOW)
7. GIGA for wind octett . . . . . van Westerhout
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. WALTZ, "La Barcarolle" . . . . . Waldteufel
11. NOCTURNE, Op. 48, No. 1 . . . . . Chopin–Jacchia
12. INTRODUCTION TO ACT III of "Lohengrin" . . . . . Wagner

* Georges Enesco, the only composer of note that Roumania has produced, was born in 1881. His childhood repeats the story of the musical prodigy. He played the violin almost as soon as he wore trousers, and was from last accounts court violinist to Her Majesty the Queen of Roumania. He is best known by this Rhapsody, which he composed in 1911. The music comprises a number of Roumanian airs which are treated in orchestral variations rather than developed.

BOOKSELLERS' NIGHT, Wednesday, May 14 (Small, Maynard & Co. have engaged a section of the floor to entertain the Boston convention of the American Booksellers' Association)

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SATURDAY, MAY 10, 1919

PROGRAMME

1. MARCH, "Entrance of the Gladiators" . . . . . Fucik
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. MINUET . . . . . Puccini
4. *FANTASIA, "Mefistofele" . . . . . Boïto

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. VIOLIN SOLO, "Souvenir de Moscou" . . . . . Wieniawski
   (Mr. Jacques Hoffmann)
7. ROMANZA . . . . . Martucci
8. FIRST HUNGARIAN RHAPSODY, in F . . . . . Liszt

---

9. RHAPSODY, "España" . . . . . Chabrier
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. RONDE D'AMOUR . . . . . van Westerhout
12. OVERTURE, "1812" . . . . . Tschaikowsky

* "Mefistofele" has been performed many times in Boston by different companies. Its premier at La Scala, Milan, in 1868 is historical. There had been 52 rehearsals. Applause and hisses rose in the audience, and feeling ran so high that challenges were exchanged, resulting in duels the next morning. After the final curtain, the clamor became warfare and the police had to intervene. When at last the great theatre was cleared, six hours had elapsed. Revised shortened, and made practicable, the Opera was produced successfully at Bologna in 1875.

Arrigo Boïto, a native of Padua, born in 1842, was a brilliant writer as well as a composer, and wrote the libretto for "Mefistofele" which is based upon the Faust legend. This Fantasia touches the following parts of the Opera: the Prologue; "Chorus in the Heavens"; chorus, "Juhe, Juhe!" and dance from Act I; Greek Dance and "Classical Sabbath" from Act IV; the famous duet of Helen and Pantalis (trumpets) and the duet of Faust and Helen, both from Act IV.

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WHEN PERSHING'S MEN GO MARCHING INTO PICARDY
By JAMES H. ROGERS
Sung by
Mme. Schumann-Heink
John McCormack
Caroline Hudson Alexander
Reinald Werrenrath
George Harris
Parnell Egan
J. Oscar Miller
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POSSESSION
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Mabel Garrison
Frieda Hempel
Olive Kline
Hulda Lashanska
Rosalie Miller
Marie Morrissey

THE BIRD
By DWIGHT FISKE
Sung by
Florence Macbeth
Caroline Hudson Alexander
Mme. Marie Sundelius
Ethelynde Smith
Laura Littlefield
Marcia Van Dresser
Mme. Gabrielle Gills
Elizabeth Gutmann

ZERO MINUS ONE
By WILLIAM ARMS FISHER
Sung by
Reinald Werrenrath
Howard Long
Howard White
Hartridge Whipp
Lambert Murphy
John Barnes Wells

CONSECRATION
By CHAS. FONTEYN MANNEY
Sung by
Sophie Braslau
Parnell Egan
Theo Karl
Lambert Murphy
Reinald Werrenrath

ALLAH
By A. WALTER KRAMER
Sung by
Myrna Sharlow
Marie Kaiser
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Charles Norman Granville

SING A SONG OF ROSES
By FAY FOSTER
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MONDAY, MAY 12, 1919

PROGRAMME

1. WEDDING MARCH . . . . . Mendelssohn
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. GAVOTTE . . . . . Martini
4. FANTASIA, "Faust" . . . . . Gounod

---

5. *SUITE, "Roma" . . . . . Bizet
   a. Andante tranquillo *b.* Allegro vivacissimo (Carnaval)
6. AVE MARIA (Strings and Organ) . . . . . Schubert–Wilhelmj
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "Tannhaüser" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CANZONE . . . . . van Westerhout
11. WALTZ, "España" . . . . . Waldteufel
12. FINALE, Fourth Symphony . . . . . Tschaikowsky

* Composed in 1857, while Georges Bizet was a young man enjoying his Prix de Rome scholarship in the city of its title, this Suite did not find the light of public performance for twelve years, and then attracted only passing notice. The plain reason was that the great composer had not yet "arrived" even then. It took the Opera "Carmen" to establish his fame broadcast. And Bizet had scant time to reap the benefits, for he died June 3, 1875, exactly three months after the first production of his masterpiece. Most distinctive in "Roma" is the "Carnaval" movement, with its brilliant orchestration, and its swift "Saltarello" rhythm.

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NATURE'S TONICS

TUESDAY, MAY 13, 1919

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE, "Masaniello" . . . . . Auber
3. WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TARANTELLE . . . . . Jacchia
7. AVE MARIA (Strings and Organ) . . . . . Bach–Gounod
8. *CORTÉGE SOLENELLE . . . . . Glazounoff

---

9. SELECTION, "Sometime" . . . . . Friml
10. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* No Russian composer has been more prolific than Alexander Glazounoff (born 1865). As a biographer has put it, "he is one of the few composers who have experienced neither the sting of neglect, nor the inconvenience of poverty." A protégé of the pioneer Balakireff, and a pupil of the nationalist Rimsky-Korsakoff, he was nevertheless by no means averse to the influence and regard of Western culture. Liszt became one of his earnest champions abroad, and brought his music to the attention of Germany, England, and France. He has been called "the Russian Brahms."

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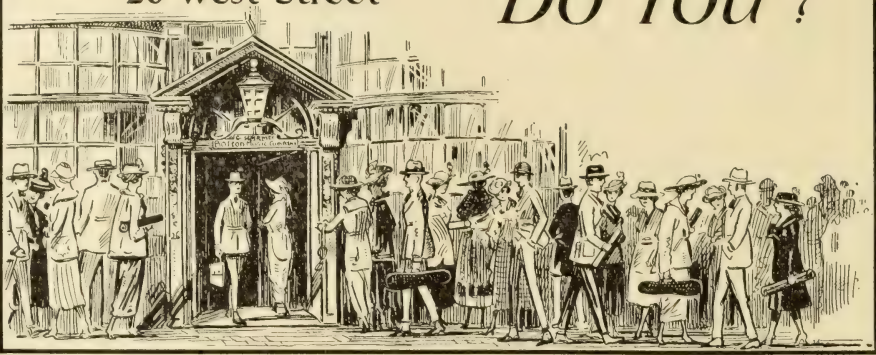

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WEDNESDAY, MAY 14, 1919

BOOKSELLERS' NIGHT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. MINUET . . . . . Bolzoni
4. FANTASIA, "Jewels of the Madonna" . . . . . Wolf–Ferrari

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Overture miniature *b.* Danse de la Fée Dragée *c.* Valse des fleurs
6. HARP SOLO, "Dream" . . . . . Oberthur
   (Mr. Theodore Cella)
7. ARIA (for strings and organ) . . . . . Rehfeld
8. *A VAGROM BALLAD . . . . . Chadwick

---

9. MARCH from "Mazeppa" . . . . . Liszt
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Très Jolie" . . . . . Waldteufel
12. RIDE OF THE VALKYRIES . . . . . Wagner

* This is the last of four pieces entitled "Symphonic Sketches" by George W. Chadwick, a resident composer and native of Lowell, Mass. The following verse by Oliver Herford is its motto: —

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes
And "thirty days" to come.

The bass clarinet has two cadenzas, and the xylophone gives out the familiar subject of Bach's organ fugue in G minor. The clarinets and violas start a tramp's ditty and the piece closes with a syncopated prestissimo for full orchestra.

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THURSDAY, MAY 15, 1919

PROFESSIONAL WOMEN'S CLUB NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "The Sicilian Vespers" . . . . . Verdi
3. ROMANZA . . . . . van Westerhout
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. SCHERZO, Second Symphony . . . . . Rabaud
6. FLUTE SOLO . . . . . ———
   (Mr. Brooke)
7. BERCEUSE . . . . . Godard
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. BALLET MUSIC, "The Prophet" . . . . . Meyerbeer
   a. Waltz — *b.* Redowa
10. IMPROMPTU, Op. 90, No. 2 . . . . . Schubert
11. WALTZ, "Roses from the South" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* Alfred Casella is one of the most brilliant and daring of a group of young Italian composers. He has done much in his thirty-six years:—made his mark as scientist and musical critic, toured Europe as conductor, pianist, and harpsichordist, interested the progressive musical world by his numerous musical works. Of his more experimental music are "Pagine di Guerre," inspired by moving pictures of the war, and "Five Pieces for Pianola," so complicated that nothing less than a mechanical piano can perform them.

Casella was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song, "Funiculi, Funicula."

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FRIDAY, MAY 16, 1919

PROGRAMME

1. MARCH, "Stars and Stripes" . . . . . Sousa
2. *OVERTURE, "Ali Baba" . . . . . Cherubini
3. SONG WITHOUT WORDS . . . . . Tschaikowsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. BALLET MUSIC, "Queen of Sheba" . . . . . Gounod
6. HYMNUS (Trio) . . . . . Nagel
   (Organ, Mr. Albert W. Snow; Violin, Mr. Jacques Hoffmann; Violoncello, Mr. Georges Miquelle)
7. TURKISH PATROL . . . . . Michaelis
8. OVERTURE, "Melpomene" . . . . . Chadwick

---

9. SELECTION, "L'Oracolo" (with Organ) . . . . . Leoni
10. SOUVENIR . . . . . Drdla
11. THE MARIONETTES . . . . . Lacombe
12. MARCH from "Aïda" . . . . . Verdi

* By birth and training Cherubini was a musician of Italy, but he flourished in Paris as composer and pedagogue to a ripe old age, and became closely identified with the budding French school. When Napoleon founded the famous Paris Conservatory in 1795 he begrudgingly gave Cherubini a minor position there, for there was little love between them. But Cherubini rose inevitably in fame and esteem, and was made director of the Conservatory in 1822. He meanwhile had become acquainted with Beethoven, who ranked him above all living writers for the stage. Cherubini said of Beethoven, "He was always brusque," which remark might have applied more aptly to himself, for the youthful Berlioz, as his rebellious pupil, pictures him as an irascible old man. "Ali Baba" was his twenty-fifth and last opera, composed at the age of 73. Contemporary writers marvelled at the fresh and blooming music from so venerable a pen.

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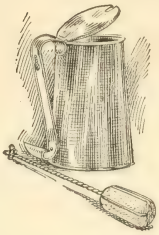

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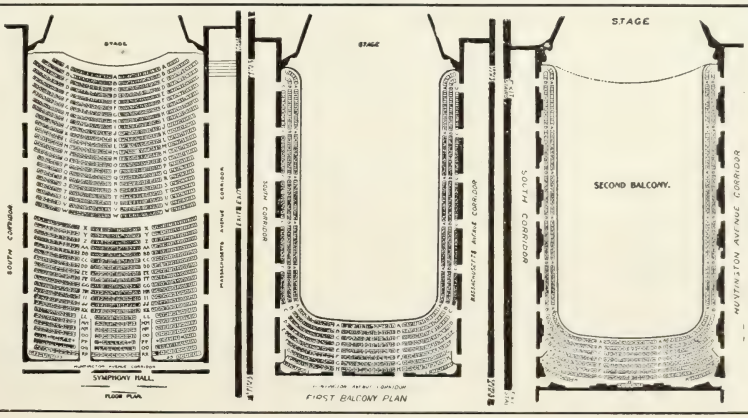

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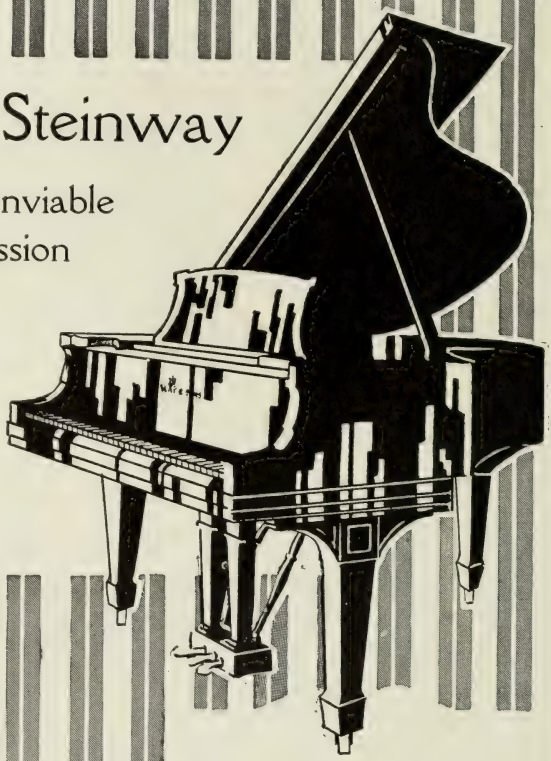

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Boston, Saturday, May 10, 1919 Orchestra of 80 Symphony Players **AGIDE JACCHIA, Conductor** **No. 6**

SATURDAY, MAY 10, 1919

PROGRAMME

1. MARCH, "Entrance of the Gladiators" . . . . . Fucik
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. MINUET . . . . . Puccini
4. *FANTASIA, "Mefistofele" . . . . . Boïto

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. VIOLIN SOLO, "Souvenir de Moscou" . . . . . Wieniawski
   (Mr. JACQUES HOFFMANN)
7. ROMANZA . . . . . Martucci
8. FIRST HUNGARIAN RHAPSODY, in F . . . . . Liszt

9. RHAPSODY, "España" . . . . . Chabrier
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. RONDE D'AMOUR . . . . . van Westerhout
12. OVERTURE, "1812" . . . . . Tschaikowsky

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* "Mefistofele" has been performed many times in Boston by different companies. Its premier at La Scala, Milan, in 1868 is historical. There had been 52 rehearsals. Applause and hisses rose in the audience, and feeling ran so high that challenges were exchanged, resulting in duels the next morning. After the final curtain, the clamor became warfare and the police had to intervene. When at last the great theatre was cleared, six hours had elapsed. Revised, shortened, and made practicable, the Opera was produced successfully at Bologna in 1875.

Arrigo Boïto, a native of Padua, born in 1842, was a brilliant writer as well as a composer, and wrote the libretto for "Mefistofele" which is based upon the Faust legend. This Fantasia touches the following parts of the Opera: the Prologue; "Chorus in the Heavens"; chorus, "Juhe, Juhe!" and dance from Act I; Greek Dance and "Classical Sabbath" from Act IV; the famous duet of Helen and Pantalis (trumpets) and the duet of Faust and Helen, both from Act IV.

BOOKSELLERS' NIGHT, Wednesday, May 14 (Small, Maynard & Co. have engaged a section of the floor to entertain the Boston convention of the American Booksellers' Association)

PROFESSIONAL WOMEN'S NIGHT, Thursday, May 15 (The Professional Women's Club and the Massachusetts Association of Women Lawyers have engaged a section of the floor for their members)

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MONDAY, MAY 12, 1919

PROGRAMME

1. WEDDING MARCH . . . . . Mendelssohn
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. GAVOTTE . . . . . Martini
4. FANTASIA, "Faust" . . . . . Gounod

---

5. *SUITE, "Roma" . . . . . Bizet
   a. Andante tranquillo *b.* Allegro vivacissimo (Carnaval)
6. AVE MARIA (Strings and Organ) . . . . . Schubert–Wilhelmj
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "Tannhaüser" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CANZONE . . . . . van Westerhout
11. WALTZ, "España" . . . . . Waldteufel
12. FINALE, Fourth Symphony . . . . . Tschaikowsky

* Composed in 1857, while Georges Bizet was a young man enjoying his Prix de Rome scholarship in the city of its title, this Suite did not find the light of public performance for twelve years, and then attracted only passing notice. The plain reason was that the great composer had not yet "arrived" even then. It took the Opera "Carmen" to establish his fame broadcast. And Bizet had scant time to reap the benefits, for he died June 3, 1875, exactly three months after the first production of his masterpiece. Most distinctive in "Roma" is the "Carnaval" movement, with its brilliant orchestration, and its swift "Saltarello" rhythm.

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William Wade Hinshaw
Earle Tuckerman
Ray H. Moorehouse
Walter Mills

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By JAMES H. ROGERS
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Caroline Hudson Alexander
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Rosalie Miller
Marie Morrissey

THE BIRD
By DWIGHT FISKE
Sung by
Florence Macbeth
Caroline Hudson Alexander
Mme. Marie Sundelius
Ethelynde Smith
Laura Littlefield
Marcia Van Dresser
Mme. Gabrielle Gills
Elizabeth Gutmann

ZERO MINUS ONE
By WILLIAM ARMS FISHER
Sung by
Reinald Werrenrath
Howard Long
Howard White
Hartridge Whipp
Lambert Murphy
John Barnes Wells

CONSECRATION
By CHAS. FONTEYN MANNEY
Sung by
Sophie Braslau
Parnell Egan
Theo Karl
Lambert Murphy
Reinald Werrenrath

ALLAH
By A. WALTER KRAMER
Sung by
Myrna Sharlow
Marie Kaiser
Maude De Voe
Gladys Axman
Mme. Christine Langanham
Florence Hinkle
Charles Norman Granville

SING A SONG OF ROSES
By FAY FOSTER
Sung by
Eleanor Patterson
Ethelynde Smith
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NATURE'S TONICS

TUESDAY, MAY 13, 1919

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE, "Masaniello" . . . . . Auber
3. WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TARANTELLE . . . . . Jacchia
7. AVE MARIA (Strings and Organ) . . . . . Bach–Gounod
8. *CORTÉGE SOLENELLE . . . . . Glazounoff

---

9. SELECTION, "Sometime" . . . . . Friml
10. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* No Russian composer has been more prolific than Alexander Glazounoff (born 1865). As a biographer has put it, "he is one of the few composers who have experienced neither the sting of neglect, nor the inconvenience of poverty." A protégé of the pioneer Balakireff, and a pupil of the nationalist Rimsky-Korsakoff, he was nevertheless by no means averse to the influence and regard of Western culture. Liszt became one of his earnest champions abroad, and brought his music to the attention of Germany, England, and France. He has been called "the Russian Brahms."

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WEDNESDAY, MAY 14, 1919

BOOKSELLERS' NIGHT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. MINUET . . . . . Bolzoni
4. FANTASIA, "Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Overture miniature *b.* Danse de la Fée Dragée *c.* Valse des fleurs
6. HARP SOLO, "Dream" . . . . . Oberthur
   (Mr. Theodore Cella)
7. ARIA (for strings and organ) . . . . . Rehfeld
8. *A VAGROM BALLAD . . . . . Chadwick

---

9. MARCH from "Mazeppa" . . . . . Liszt
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Très Jolie" . . . . . Waldteufel
12. RIDE OF THE VALKYRIES . . . . . Wagner

* This is the last of four pieces entitled "Symphonic Sketches," by George W. Chadwick, a resident composer and native of Lowell, Mass. The following verse by Oliver Herford is its motto:—

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes
And "thirty days" to come.

The bass clarinet has two cadenzas, and the xylophone gives out the familiar subject of Bach's organ fugue in G minor. The clarinets and violas start a tramp's ditty and the piece closes with a syncopated prestissimo for full orchestra.

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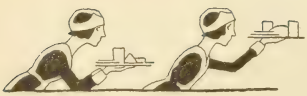

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Soda Lemonade	15
White Rock Lemonade	20

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Fresh Fruit Orangeade		15
Granite State, Sparkling	¼ bot.	10
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Cantrell & Cochrane's, ½ bot.		25
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Pureoxia	¼ bot.	10
Granite State	¼ bot.	10
Horse's Neck, domestic	¼ bot.	15
Horse's Neck, C. & C.	½ bot.	30

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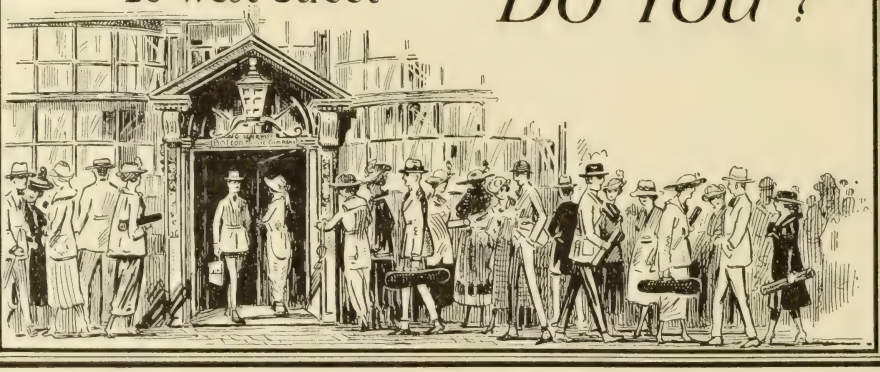

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THURSDAY, MAY 15, 1919

PROFESSIONAL WOMEN'S NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "The Sicilian Vespers" . . . . . Verdi
3. ROMANZA . . . . . van Westerhout
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. ALLEGRO VIVACE, Second Symphony . . . . . Rabaud
6. FLUTE SOLO . . . . . ———
   (Mr. Brooke)
7. BERCEUSE . . . . . Godard
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. BALLET MUSIC, "The Prophet" . . . . . Meyerbeer
   a. Waltz *b.* Redowa
10. IMPROMPTU, Op. 90, No. 2 . . . . . Schubert
11. WALTZ, "Roses from the South" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* Alfred Casella is one of the most brilliant and daring of a group of young Italian composers. He has done much in his thirty-six years:—made his mark as scientist and musical critic, toured Europe as conductor, pianist, and harpsichordist, interested the progressive musical world by his numerous musical works. Of his more experimental music are "Pagine di Guerre," inspired by moving pictures of the war, and "Five Pieces for Pianola," so complicated that nothing less than a mechanical piano can perform them.

Casella was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song, "Funiculi, Funicula."

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FRIDAY, MAY 16, 1919

PROGRAMME

1. MARCH, "Stars and Stripes" . . . . . Sousa
2. *OVERTURE, "Ali Baba" . . . . . Cherubini
3. SONG WITHOUT WORDS . . . . . Tschaikowsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. BALLET MUSIC, "Queen of Sheba" . . . . . Gounod
6. HYMNUS (Trio) . . . . . Nagel
   (Organ, Mr. Albert W. Snow; Violin, Mr. Jacques Hoffmann; Violoncello, Mr. Georges Miquelle)
7. TURKISH PATROL . . . . . Michaelis
8. OVERTURE, "Melpomene" . . . . . Chadwick

---

9. SELECTION, "L'Oracolo" (with Organ) . . . . . Leoni
10. SOUVENIR . . . . . Drdla
11. THE MARIONETTES . . . . . Lacombe
12. MARCH from "Aïda" . . . . . Verdi

* By birth and training Cherubini was a musician of Italy, but he flourished in Paris as composer and pedagogue to a ripe old age, and became closely identified with the budding French school. When Napoleon founded the famous Paris Conservatory in 1795 he begrudgingly gave Cherubini a minor position there, for there was little love between them. But Cherubini rose inevitably in fame and esteem, and was made director of the Conservatory in 1822. He meanwhile had become acquainted with Beethoven, who ranked him above all living writers for the stage. Cherubini said of Beethoven, "He was always brusque," which remark might have applied more aptly to himself, for the youthful Berlioz, as his rebellious pupil, pictures him as an irascible old man. "Ali Baba" was his twenty-fifth and last opera, composed at the age of 73. Contemporary writers marvelled at the fresh and blooming music from so venerable a pen.

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SATURDAY, MAY 17, 1919

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. BALLET SUITE, "Coppélia" . . . . . Delibes
   a. Waltz *b.* Czardas
6. TARANTELLE for Flute and Clarinet . . . . . Saint-Saëns
   (Messrs. Arthur Brooke and Paul Mimart)
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Solo Violin, Mr. Jacques Hoffmann)
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OVERTURE, "Mignon" . . . . . Thomas

* The years 1892–1895 Antonín Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk-song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clue on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

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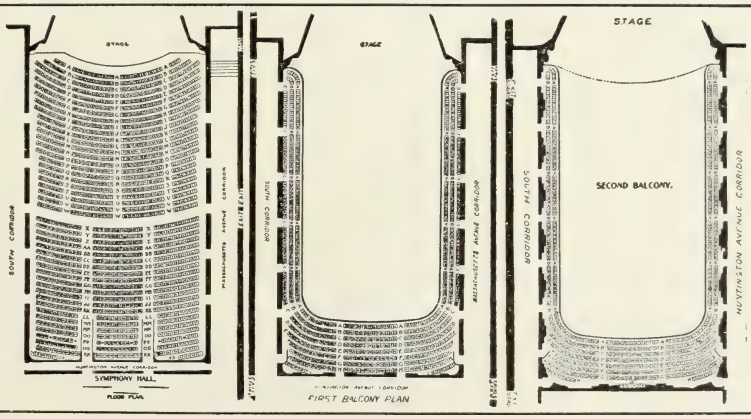

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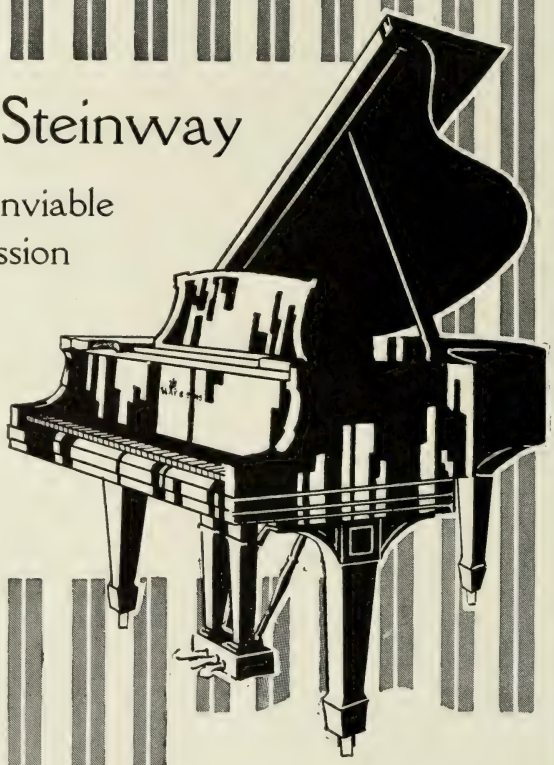

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Boston, Monday, May 12, 1919 — Orchestra of 80 Symphony Players, **AGIDE JACCHIA, Conductor** — **No. 7**

MONDAY, MAY 12, 1919

PROGRAMME

1. WEDDING MARCH . . . . . Mendelssohn
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. GAVOTTE . . . . . Martini
4. FANTASIA, "Faust" . . . . . Gounod

---

5. *SUITE, "Roma" . . . . . Bizet
   a. Andante tranquillo *b.* Allegro vivacissimo (Carnaval)
6. AVE MARIA (Strings and Organ) . . . . . Schubert–Wilhelmj
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "Tannhaüser" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CANZONE . . . . . van Westerhout
11. WALTZ, "España" . . . . . Waldteufel
12. FINALE, Fourth Symphony . . . . . Tschaikowsky

* Composed in 1857, while Georges Bizet was a young man enjoying his Prix de Rome scholarship in the city of its title, this Suite did not find the light of public performance for twelve years, and then attracted only passing notice. The plain reason was that the great composer had not yet "arrived" even then. It took the Opera "Carmen" to establish his fame broadcast. And Bizet had scant time to reap the benefits, for he died June 3, 1875, exactly three months after the first production of his masterpiece. Most distinctive in "Roma" is the "Carnaval" movement, with its brilliant orchestration, and its swift "Saltarello" rhythm.

BOOKSELLERS' NIGHT, Wednesday, May 14 (Small, Maynard & Co. have engaged a section of the floor to entertain the Boston convention of the American Booksellers' Association)

PROFESSIONAL WOMEN'S NIGHT, Thursday, May 15 (The Professional Women's Club and the Massachusetts Association of Women Lawyers have engaged a section of the floor for their members)

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TUESDAY, MAY 13, 1919

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE, "Masaniello" . . . . . Auber
3. WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TARANTELLE . . . . . Jacchia
7. AVE MARIA (Strings and Organ) . . . . . Bach–Gounod
8. *CORTÉGE SOLENELLE . . . . . Glazounoff

---

9. SELECTION, "Sometime" . . . . . Friml
10. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* No Russian composer has been more prolific than Alexander Glazounoff (born 1865). As a biographer has put it, "he is one of the few composers who have experienced neither the sting of neglect, nor the inconvenience of poverty." A protégé of the pioneer Balakireff, and a pupil of the nationalist Rimsky-Korsakoff, he was nevertheless by no means averse to the influence and regard of Western culture. Liszt became one of his earnest champions abroad, and brought his music to the attention of Germany, England, and France. He has been called "the Russian Brahms."

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By JAMES H. ROGERS
Sung by
Mme. Schumann-Heink
John McCormack
Caroline Hudson Alexander
Reinald Werrenrath
George Harris
Parnell Egan
J. Oscar Miller
Thomas Egan

POSSESSION
By EARL CRANSTON SHARP
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Mabel Garrison
Frieda Hempel
Olive Kline
Hulda Lashanska
Rosalie Miller
Marie Morrissey

THE BIRD
By DWIGHT FISKE
Sung by
Florence Macbeth
Caroline Hudson Alexander
Mme. Marie Sundelius
Ethelynde Smith
Laura Littlefield
Marcia Van Dresser
Mme. Gabrielle Gills
Elizabeth Gutmann

ZERO MINUS ONE
By WILLIAM ARMS FISHER
Sung by
Reinald Werrenrath
Howard Long
Howard White
Hartridge Whipp
Lambert Murphy
John Barnes Wells

CONSECRATION
By CHAS. FONTEYN MANNEY
Sung by
Sophie Braslau
Parnell Egan
Theo Karl
Lambert Murphy
Reinald Werrenrath

ALLAH
By A. WALTER KRAMER
Sung by
Myrna Sharlow
Marie Kaiser
Maude De Voe
Gladys Axman
Mme. Christine Langanham
Florence Hinkle
Charles Norman Granville

SING A SONG OF ROSES
By FAY FOSTER
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PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. MINUET . . . . . Bolzoni
4. FANTASIA, "Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Overture miniature *b.* Danse de la Fée Dragée *c.* Valse des fleurs
6. HARP SOLO, "Sogno" . . . . . Oberthur
   (Mr. Theodore Cella)
7. ARIA (for strings and organ) . . . . . Rehfeld
8. *A VAGROM BALLAD . . . . . Chadwick

---

9. FINALE of "Mazeppa" . . . . . Liszt
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Très Jolie" . . . . . Waldteufel
12. RIDE OF THE VALKYRIES . . . . . Wagner

* This is the last of four pieces entitled "Symphonic Sketches" by George W. Chadwick, a resident composer and native of Lowell, Mass. The following verse by Oliver Herford is its motto:—

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes
And "thirty days" to come.

The bass clarinet has two cadenzas, and the xylophone gives out the familiar subject of Bach's organ fugue in G minor. The clarinets and violas start a tramp's ditty and the piece closes with a syncopated prestissimo for full orchestra.

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THURSDAY, MAY 15, 1919

PROFESSIONAL WOMEN'S NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "The Sicilian Vespers" . . . . . Verdi
3. ROMANZA . . . . . van Westerhout
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. ALLEGRO VIVACE, Second Symphony . . . . . Rabaud
6. FLUTE SOLO { *a.* Arioso . . . . . Quantz
   { *b.* Valse brilliante . . . . . Godard
   (Mr. Arthur Brooke)
7. BERCEUSE . . . . . Godard
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. BALLET MUSIC from "The Prophet" . . . . . Meyerbeer
   a. Waltz *b.* Redowa
10. IMPROMPTU, Op. 20, No. 2 . . . . . Schubert–Jacchia
11. WALTZ, "Roses from the South" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* Alfred Casella is one of the most brilliant and daring of a group of young Italian composers. He has done much in his thirty-six years:—made his mark as scientist and musical critic, toured Europe as conductor, pianist, and harpsichordist, interested the progressive musical world by his numerous musical works. Of his more experimental music are "Pagine di Guerre," inspired by moving pictures of the war, and "Five Pieces for Pianola," so complicated that nothing less than a mechanical piano can perform them.

Casella was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song, "Funiculi, Funicula."

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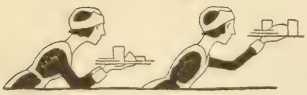

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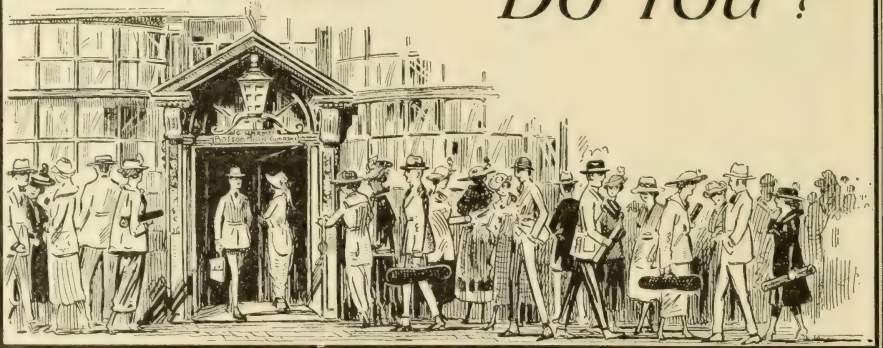

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FRIDAY, MAY 16, 1919

PROGRAMME

1. MARCH, "Stars and Stripes" . . . . . Sousa
2. *OVERTURE, "Ali Baba" . . . . . Cherubini
3. SONG WITHOUT WORDS . . . . . Tschaikowsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. BALLET MUSIC, "Queen of Sheba" . . . . . Gounod
6. HYMNUS (Trio) . . . . . Nagel
   (Organ, Mr. Albert W. Snow; Violin, Mr. Jacques Hoffmann; Violoncello, Mr. Georges Miquelle)
7. TURKISH PATROL . . . . . Michaelis
8. OVERTURE, "Melpomene" . . . . . Chadwick

---

9. SELECTION, "L'Oracolo" (with Organ) . . . . . Leoni
10. SOUVENIR . . . . . Drdla
11. THE MARIONETTES . . . . . Lacombe
12. MARCH from "Aïda" . . . . . Verdi

* By birth and training Cherubini was a musician of Italy, but he flourished in Paris as composer and pedagogue to a ripe old age, and became closely identified with the budding French school. When Napoleon founded the famous Paris Conservatory in 1795 he begrudgingly gave Cherubini a minor position there, for there was little love between them. But Cherubini rose inevitably in fame and esteem, and was made director of the Conservatory in 1822. He meanwhile had become acquainted with Beethoven, who ranked him above all living writers for the stage. Cherubini said of Beethoven, "He was always brusque," which remark might have applied more aptly to himself, for the youthful Berlioz, as his rebellious pupil, pictures him as an irascible old man. "Ali Baba" was his twenty-fifth and last opera, composed at the age of 73. Contemporary writers marvelled at the fresh and blooming music from so venerable a pen.

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SATURDAY, MAY 17, 1919

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. BALLET SUITE, "Coppélia" . . . . . Delibes
   a. Waltz *b.* Czardas
6. TARANTELLE for Flute and Clarinet . . . . . Saint-Saëns
   (Messrs. Arthur Brooke and Paul Mimart)
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Solo Violin, Mr. Jacques Hoffmann)
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OVERTURE, "Mignon" . . . . . Thomas

* The years 1892–1895 Antonín Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk-song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clue on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

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MONDAY, MAY 19, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. AUBADE PRINTANIERE . . . . . Lacombe
3. TRAÜMEREI . . . . . Schumann
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. CARNIVAL IN ITALY . . . . . Cella
6. VIOLA SOLOS: *a.* Melodie; *b.* Bagatelle . . . . . Wittmann
   (Mr. Florian Wittmann. Mr. Carl Lamson, Accompanist)
7. SERENADE . . . . . Schubert–Jacchia
8. SCHERZO from the "Eroica" Symphony . . . . . Beethoven

---

9. DANCE, "Piemontesi" . . . . . Sinigaglia
10. INTERMEZZO, "William Ratcliff" . . . . . Mascagni
11. VALSE DES FLEURS from the "Nutcracker" Suite . . . . . Tschaikowsky
12. BACCHANALE (The Venusberg Mountain) from "Tannhaüser' . . . . Wagner

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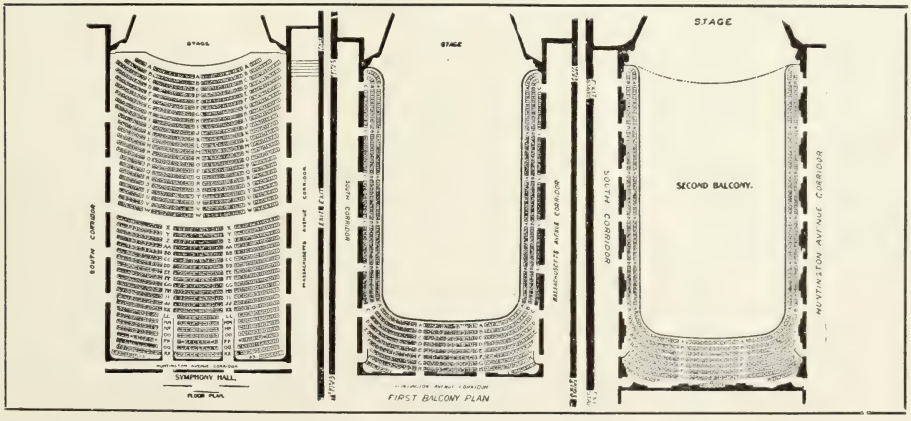

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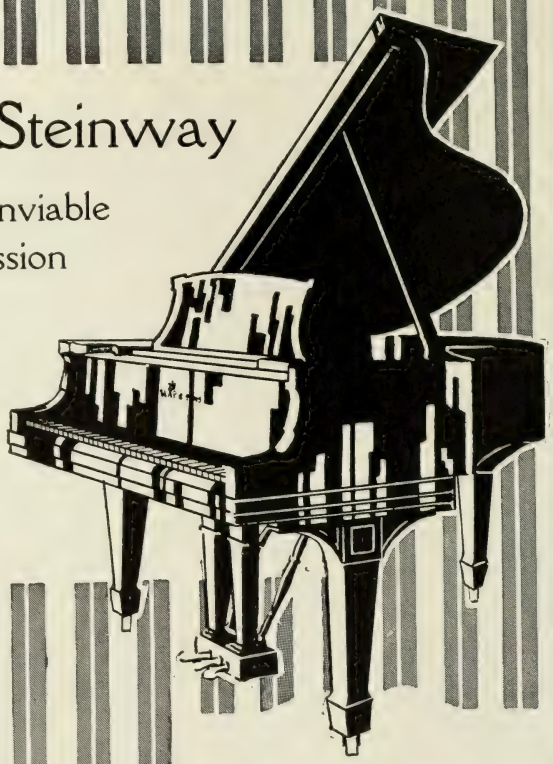

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TUESDAY, MAY 13, 1919
PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE, "Masaniello" . . . . . Auber
3. WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TARANTELLE . . . . . Jacchia
7. AVE MARIA (Strings and Organ) . . . . . Bach–Gounod
8. *CORTÉGE SOLENELLE . . . . . Glazounoff

---

9. SELECTION, "Sometime" . . . . . Friml
10. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* No Russian composer has been more prolific than Alexander Glazounoff (born 1865). As a biographer has put it, "he is one of the few composers who have experienced neither the sting of neglect, nor the inconvenience of poverty." A protégé of the pioneer Balakireff, and a pupil of the nationalist Rimsky-Korsakoff, he was nevertheless by no means averse to the influence and regard of Western culture. Liszt became one of his earnest champions abroad, and brought his music to the attention of Germany, England, and France. He has been called "the Russian Brahms."

BOOKSELLERS' NIGHT, Wednesday, May 14 (Small, Maynard & Co. have engaged a section of the floor to entertain the Boston convention of the American Booksellers' Association)

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WEDNESDAY, MAY 14, 1919

BOOKSELLERS' NIGHT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. MINUET . . . . . Bolzoni
4. FANTASIA, "Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Overture miniature *b.* Danse de la Fée Dragée *c.* Valse des fleurs
6. HARP SOLO, "Sogno" . . . . . Oberthur
   (Mr. Theodore Cella)
7. ARIA (for strings and organ) . . . . . Rehfeld
8. *A VAGROM BALLAD . . . . . Chadwick

---

9. FINALE of "Mazeppa" . . . . . Liszt
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Très Jolie" . . . . . Waldteufel
12. RIDE OF THE VALKYRIES . . . . . Wagner

* This is the last of four pieces entitled "Symphonic Sketches" by George W. Chadwick, a resident composer and native of Lowell, Mass. The following verse by Oliver Herford is its motto:—

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes
And "thirty days" to come.

The bass clarinet has two cadenzas, and the xylophone gives out the familiar subject of Bach's organ fugue in G minor. The clarinets and violas start a tramp's ditty and the piece closes with a syncopated prestissimo for full orchestra.

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Ray H. Moorehouse
Walter Mills

WHEN PERSHING'S MEN GO MARCHING INTO PICARDY
By JAMES H. ROGERS
Sung by
Mme. Schumann-Heink
John McCormack
Caroline Hudson Alexander
Reinald Werrenrath
George Harris
Parnell Egan
J. Oscar Miller
Thomas Egan

POSSESSION
By EARL CRANSTON SHARP
Sung by
Mabel Garrison
Jean McCormick
Mme. Buckout
Frederick Gunster
Martha Phillips
Andrea Sarto
Clara Edmunds Hemingway

Mabel Garrison

ROADWAYS
By JOHN H. DENSMORE
Sung by
Francis Rogers
Reinald Werrenrath
Caroline Lazzari
Albert E. Brown
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By CHARLES HUERTER
Sung by
Sophie Braslau
Mabel Garrison
Frieda Hempel
Olive Kline
Hulda Lashanska
Rosalie Miller
Marie Morrissey

THE BIRD
By DWIGHT FISKE
Sung by
Florence Macbeth
Caroline Hudson Alexander
Mme. Marie Sundelius
Ethelynde Smith
Laura Littlefield
Marcia Van Dresser
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THURSDAY, MAY 15, 1919

PROFESSIONAL WOMEN'S NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "The Sicilian Vespers" . . . . . Verdi
3. ROMANZA . . . . . van Westerhout
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. ALLEGRO VIVACE, Second Symphony . . . . . Rabaud
6. FLUTE SOLO { *a.* Arioso . . . . . Quantz
   { *b.* Valse brilliante . . . . . Godard
   (Mr. Arthur Brooke)
7. BERCEUSE . . . . . Godard
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. BALLET MUSIC from "The Prophet" . . . . . Meyerbeer
   a. Waltz — *b.* Redowa
10. IMPROMPTU, Op. 20, No. 2 . . . . . Schubert–Jacchia
11. WALTZ, "Roses from the South" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* Alfred Casella is one of the most brilliant and daring of a group of young Italian composers. He has done much in his thirty-six years:—made his mark as scientist and musical critic, toured Europe as conductor, pianist, and harpsichordist, interested the progressive musical world by his numerous musical works. Of his more experimental music are "Pagine di Guerre," inspired by moving pictures of the war, and "Five Pieces for Pianola," so complicated that nothing less than a mechanical piano can perform them.

Casella was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song, "Funiculi, Funicula."

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FRIDAY, MAY 16, 1919

PROGRAMME

1. MARCH, "Stars and Stripes" . . . . . Sousa
2. *OVERTURE, "Ali Baba" . . . . . Cherubini
3. SONG WITHOUT WORDS . . . . . Tschaikowsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. BALLET MUSIC, "Queen of Sheba" . . . . . Gounod
6. HYMNUS (Trio) . . . . . Nagel
   (Organ, Mr. Albert W. Snow; Violin, Mr. Jacques Hoffmann; Violoncello, Mr. Georges Miquelle)
7. TURKISH PATROL . . . . . Michaelis
8. OVERTURE, "Melpomene" . . . . . Chadwick

---

9. SELECTION, "L'Oracolo" (with Organ) . . . . . Leoni
10. SOUVENIR . . . . . Drdla
11. THE MARIONETTES . . . . . Lacombe
12. MARCH from "Aïda" . . . . . Verdi

* By birth and training Cherubini was a musician of Italy, but he flourished in Paris as composer and pedagogue to a ripe old age, and became closely identified with the budding French school. When Napoleon founded the famous Paris Conservatory in 1795 he begrudgingly gave Cherubini a minor position there, for there was little love between them. But Cherubini rose inevitably in fame and esteem, and was made director of the Conservatory in 1822. He meanwhile had become acquainted with Beethoven, who ranked him above all living writers for the stage. Cherubini said of Beethoven, "He was always brusque," which remark might have applied more aptly to himself, for the youthful Berlioz, as his rebellious pupil, pictures him as an irascible old man. "Ali Baba" was his twenty-fifth and last opera, composed at the age of 73. Contemporary writers marvelled at the fresh and blooming music from so venerable a pen.

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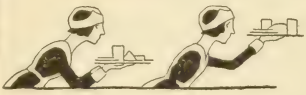

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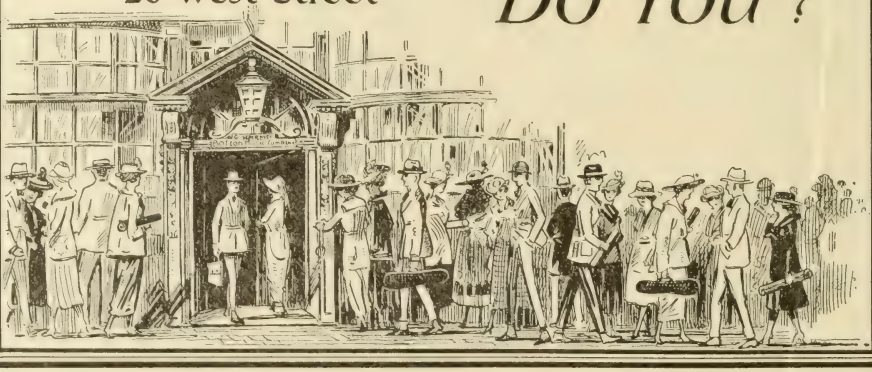

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SATURDAY, MAY 17, 1919

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. BALLET SUITE, "Coppélia" . . . . . Delibes
   a. Waltz *b.* Czardas
6. TARANTELLE for Flute and Clarinet . . . . . Saint-Saëns
   (Messrs. Arthur Brooke and Paul Mimart)
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Solo Violin, Mr. Jacques Hoffmann)
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OVERTURE, "Mignon" . . . . . Thomas

* The years 1892–1895 Antonín Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk-song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clue on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

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MONDAY, MAY 19, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. AUBADE PRINTANIERE . . . . . Lacombe
3. TRAÜMEREI . . . . . Schumann
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. CARNIVAL IN ITALY . . . . . Cella
6. VIOLA SOLOS: *a.* Melodie; *b.* Bagatelle . . . . . Wittmann
   (Mr. Florian Wittmann. Mr. Carl Lamson, Accompanist)
7. SERENADE . . . . . Schubert–Jacchia
8. SCHERZO from the "Eroica" Symphony . . . . . Beethoven

---

9. DANCE, "Piemontesi" . . . . . Sinigaglia
10. INTERMEZZO, "William Ratcliff" . . . . . Mascagni
11. VALSE DES FLEURS from the "Nutcracker" Suite . . . . . Tschaikowsky
12. BACCHANALE (The Venusberg Mountain) from "Tannhaüser" . . . Wagner

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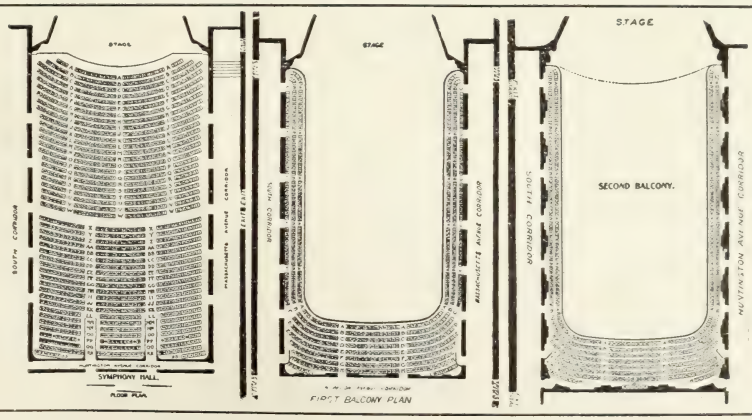

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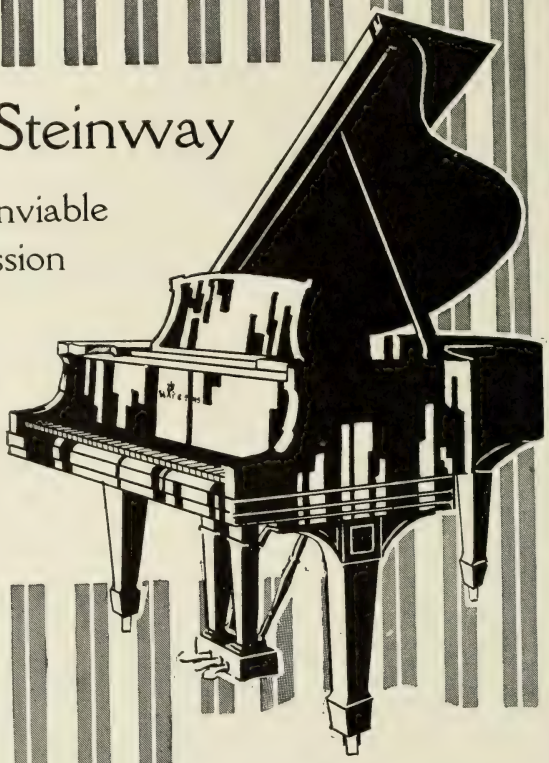

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WEDNESDAY, MAY 14, 1919
AMERICAN BOOKSELLERS' ASSOCIATION NIGHT
PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. MINUET . . . . . Bolzoni
4. FANTASIA, "Jewels of the Madonna" . . . . . Wolf–Ferrari

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Overture miniature *b.* Danse de la Fée Dragée *c.* Valse des fleurs
6. HARP SOLO, "Sogno" . . . . . Oberthur
   (Mr. Theodore Cella)
7. ARIA (for strings and organ) . . . . . Rehfeld
8. *A VAGROM BALLAD . . . . . Chadwick

---

9. FINALE of "Mazeppa" . . . . . Liszt
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Très Jolie" . . . . . Waldteufel
12. RIDE OF THE VALKYRIES . . . . . Wagner

* This is the last of four pieces entitled "Symphonic Sketches" by George W. Chadwick, a resident composer and native of Lowell, Mass. The following verse by Oliver Herford is its motto:—

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes
And "thirty days" to come.

The bass clarinet has two cadenzas, and the xylophone gives out the familiar subject of Bach's organ fugue in G minor. The clarinets and violas start a tramp's ditty and the piece closes with a syncopated prestissimo for full orchestra.

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PROFESSIONAL WOMEN'S NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "The Sicilian Vespers" . . . . . Verdi
3. ENFANTILLAGE ("Children at Play") . . . . . van Westerhout
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. ALLEGRO VIVACE, Second Symphony . . . . . Rabaud
6. FLUTE SOLO { *a.* Arioso . . . . . Quantz
   { *b.* Valse brilliante . . . . . Godard
   (Mr. Arthur Brooke)
7. BERCEUSE . . . . . Godard
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. BALLET MUSIC from "The Prophet" . . . . . Meyerbeer
   a. Waltz — *b.* Redowa
10. IMPROMPTU, Op. 20, No. 2 . . . . . Schubert–Jacchia
11. WALTZ, "Roses from the South" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* Alfred Casella is one of the most brilliant and daring of a group of young Italian composers. He has done much in his thirty-six years:—made his mark as scientist and musical critic, toured Europe as conductor, pianist, and harpsichordist, interested the progressive musical world by his numerous musical works. Of his more experimental music are "Pagine di Guerre," inspired by moving pictures of the war, and "Five Pieces for Pianola," so complicated that nothing less than a mechanical piano can perform them. Casella was introduced to Boston when this Rhapsody was played at the Pops last year Its structure is a succession of folk tunes, ending with the familiar Neapolitan song, "Funiculi, Funicula."

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By JAMES H. ROGERS
Sung by
Mme. Schumann-Heink
John McCormack
Caroline Hudson Alexander
Reinald Werrenrath
George Harris
Parnell Egan
J. Oscar Miller
Thomas Egan

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Laura Littlefield
Marcia Van Dresser
Mme. Gabrielle Gills
Elizabeth Gutmann

ZERO MINUS ONE
By WILLIAM ARMS FISHER
Sung by
Reinald Werrenrath
Howard Long
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Hartridge Whipp
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John Barnes Wells

CONSECRATION
By CHAS. FONTEYN MANNEY
Sung by
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ALLAH
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FRIDAY, MAY 16, 1919

PROGRAMME

1. MARCH, "Stars and Stripes" . . . . . Sousa
2. *OVERTURE, "Ali Baba" . . . . . Cherubini
3. SONG WITHOUT WORDS . . . . . Tschaikowsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. BALLET MUSIC, "Queen of Sheba" . . . . . Gounod
6. HYMNUS (Trio) . . . . . Nagel
   (Organ, Mr. Albert W. Snow; Violin, Mr. Jacques Hoffmann; Violoncello, Mr. Georges Miquelle)
7. TURKISH PATROL . . . . . Michaelis
8. OVERTURE, "Melpomene" . . . . . Chadwick

---

9. SELECTION, "L' Oracolo" (with Organ) . . . . . Leoni
10. SOUVENIR . . . . . Drdla
11. THE MARIONETTES . . . . . Lacombe
12. MARCH from "Aïda" . . . . . Verdi

* By birth and training Cherubini was a musician of Italy, but he flourished in Paris as composer and pedagogue to a ripe old age, and became closely identified with the budding French school. When Napoleon founded the famous Paris Conservatory in 1795 he begrudgingly gave Cherubini a minor position there, for there was little love between them. But Cherubini rose inevitably in fame and esteem, and was made director of the Conservatory in 1822. Berlioz, as his rebellious pupil, pictures him an irascible old man. "Ali Baba" was his twenty-fifth and last opera composed at the age of 73. Contemporary writers marvelled at the fresh and blooming music from so venerable a pen.

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SATURDAY, MAY 17, 1919

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. BALLET SUITE, "Coppélia" . . . . . Delibes
   a. Waltz *b.* Czardas
6. TARANTELLE for Flute and Clarinet . . . . . Saint-Saëns
   (Messrs. Arthur Brooke and Paul Mimart)
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Solo Violin, Mr. Jacques Hoffmann)
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OVERTURE, "Mignon" . . . . . Thomas

* The years 1892–1895 Antonín Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk-song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clue on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

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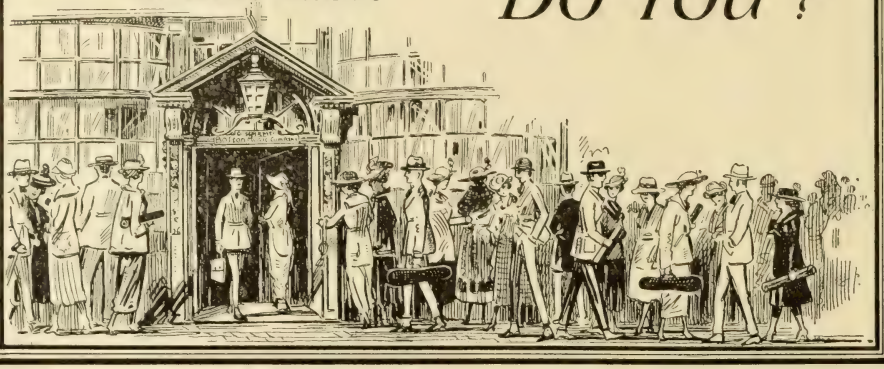

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MONDAY, MAY 19, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. AUBADE PRINTANIERE . . . . . Lacombe
3. TRAÜMEREI . . . . . Schumann
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. CARNIVAL IN ITALY . . . . . Cella
6. VIOLA SOLOS: *a.* Melodie; *b.* Bagatelle . . . . . Wittmann
   (Mr. Florian Wittmann. Mr. Carl Lamson, Accompanist)
7. SERENADE . . . . . Schubert–Jacchia
8. SCHERZO from the "Eroica" Symphony . . . . . Beethoven

---

9. DANCE, "Piemontesi" . . . . . Sinigaglia
10. INTERMEZZO, "William Ratcliff" . . . . . Mascagni
11. VALSE DES FLEURS from the "Nutcracker" Suite . . . . . Tschaikowsky
12. BACCHANALE (The Venusberg Mountain) from "Tannhaüser" . . . Wagner

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WEDNESDAY, MAY 21, 1919

PROGRAMME

1. PRELUDE to Act II, "Carmen" . . . . . Bizet
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. À PETITS PAS . . . . . Sudessi
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. SUITE, "La Gitanilla" . . . . . Lacombe
6. MINUET . . . . . Boccherini
7. SEXTET from "Lucia di Lammermoor" . . . . . Donizetti
8. THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   (The Young Prince and the Young Princess)

---

9. SCÈNES PITTORESQUES . . . . . Massenet
   a. Air de Ballet *b.* Fête Bohême
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
11. WALTZ, "Cagliostro" . . . . . Strauss
12. SELECTION, "Naughty Marietta" . . . . . Herbert

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

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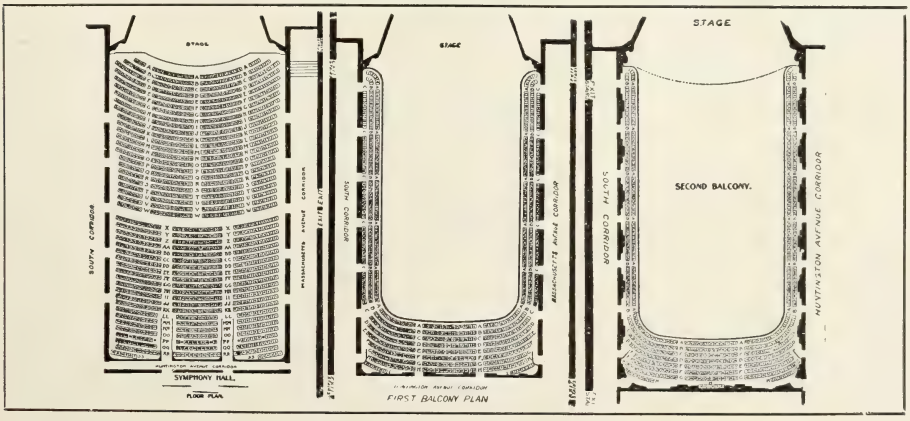

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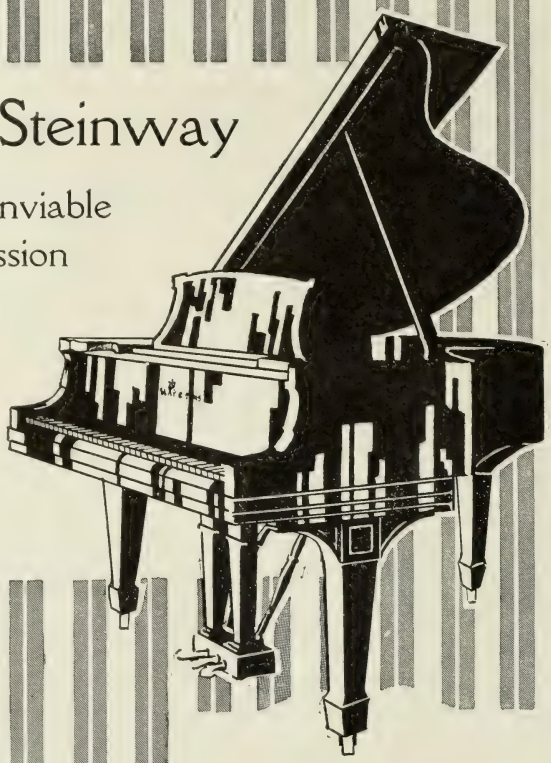

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Boston, Thursday, May 15, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — **No. 10**

THURSDAY, MAY 15, 1919

PROFESSIONAL WOMEN'S NIGHT

(Owing to the indisposition of Mr. Jacchia, Mr. Lenom will conduct to-night's Concert)

PROGRAMME

1. MARCH, "Semper Fidelis" . . . Sousa
2. OVERTURE to "The Sicilian Vespers" . . . Verdi
3. ENFANTILLAGE ("Children at Play") . . . van Westerhout
4. FANTASIA, "Lohengrin" . . . Wagner

---

5. ALLEGRO VIVACE, Second Symphony . . . Rabaud
6. FLUTE SOLO { *a.* Arioso . . . Quantz; *b.* Valse brilliante . . . Godard }
   (Mr. Arthur Brooke)
7. BERCEUSE . . . Godard
8. *RHAPSODY, "Italia" . . . Casella

---

9. BALLET MUSIC from "The Prophet" . . . Meyerbeer
   a. Waltz — *b.* Redowa
10. IMPROMPTU, Op. 20, No. 2 . . . Schubert–Jacchia
11. WALTZ, "Roses from the South" . . . Strauss
12. POMP AND CIRCUMSTANCE . . . Elgar

* Alfred Casella is one of the most brilliant and daring of a group of young Italian composers. He has done much in his thirty-six years:—made his mark as scientist and musical critic, toured Europe as conductor, pianist, and harpsichordist, interested the progressive musical world by his numerous musical works. Of his more experimental music are "Pagine di Guerre," inspired by moving pictures of the war, and "Five Pieces for Pianola," so complicated that nothing less than a mechanical piano can perform them. Casella was introduced to Boston when this Rhapsody was played at the Pops last year. Its structure is a succession of folk tunes, ending with the familiar Neapolitan song, "Funiculi, Funicula."

RUSSIAN PROGRAMME	**Thursday, May 22**
ANNUAL ROXBURY LATIN SCHOOL NIGHT	**Friday, May 23**
HARVARD NIGHT	**Wednesday, May 28**

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FRIDAY, MAY 16, 1919

PROGRAMME

1. MARCH, "Stars and Stripes" . . . . . Sousa
2. *OVERTURE, "Ali Baba" . . . . . Cherubini
3. SONG WITHOUT WORDS . . . . . Tschaikowsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. BALLET MUSIC, "Queen of Sheba" . . . . . Gounod
6. HYMNUS (Trio) . . . . . Nagel
   (Organ, Mr. Albert W. Snow; Violin, Mr. Jacques Hoffmann; Violoncello, Mr. Georges Miquelle)
7. TURKISH PATROL . . . . . Michaelis
8. OVERTURE, "Melpomene" . . . . . Chadwick

---

9. SELECTION, "L' Oracolo" (with Organ) . . . . . Leoni
10. SOUVENIR . . . . . Drdla
11. THE MARIONETTES . . . . . Lacombe
12. MARCH from "Aïda" . . . . . Verdi

* By birth and training Cherubini was a musician of Italy, but he flourished in Paris as composer and pedagogue to a ripe old age, and became closely identified with the budding French school. When Napoleon founded the famous Paris Conservatory in 1795 he begrudgingly gave Cherubini a minor position there, for there was little love between them. But Cherubini rose inevitably in fame and esteem, and was made director of the Conservatory in 1822. Berlioz, as his rebellious pupil, pictures him an irascible old man. "Ali Baba" was his twenty-fifth and last opera composed at the age of 73. Contemporary writers marvelled at the fresh and blooming music from so venerable a pen.

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Olive Kline
Hulda Lashanska
Rosalie Miller
Marie Morrissey

THE BIRD
By DWIGHT FISKE
Sung by
Florence Macbeth
Caroline Hudson Alexander
Mme. Marie Sundelius
Ethelynde Smith
Laura Littlefield
Marcia Van Dresser
Mme. Gabrielle Gills
Elizabeth Gutmann

ZERO MINUS ONE
By WILLIAM ARMS FISHER
Sung by
Reinald Werrenrath
Howard Long
Howard White
Hartridge Whipp
Lambert Murphy
John Barnes Wells

CONSECRATION
By CHAS. FONTEYN MANNEY
Sung by
Sophie Braslau
Parnell Egan
Theo Karl
Lambert Murphy
Reinald Werrenrath

ALLAH
By A. WALTER KRAMER
Sung by
Myrna Sharlow
Marie Kaiser
Maude De Voe
Gladys Axman
Mme. Christine Langanham
Florence Hinkle
Charles Norman Granville

SING A SONG OF ROSES
By FAY FOSTER
Sung by
Eleanor Patterson
Ethelynde Smith
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SATURDAY, MAY 17, 1919

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. BALLET SUITE, "Coppélia" . . . . . Delibes
   a. Waltz *b.* Czardas
6. TARANTELLE for Flute and Clarinet . . . . . Saint-Saëns
   (Messrs. Arthur Brooke and Paul Mimart)
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Solo Violin, Mr. Jacques Hoffmann)
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OVERTURE, "Mignon" . . . . . Thomas

* The years 1892–1895 Antonín Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk-song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clue on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

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MONDAY, MAY 19, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. AUBADE PRINTANIÈRE . . . . . Lacome
3. TRÄUMEREI . . . . . Schumann
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. CARNIVAL IN ITALY . . . . . Cella
6. VIOLA SOLOS: *a.* Melodie; *b.* Bagatelle (First performance) . . Wittmann
   (Mr. Florian Wittmann. Mr. Carl Lamson, Accompanist)
7. SERENADE . . . . . Schubert–Jacchia
8. *SCHERZO from the "Eroica" Symphony . . . . . Beethoven

---

9. DANCE, "Piemontesi" . . . . . Sinigaglia
10. INTERMEZZO, "William Ratcliff" . . . . . Mascagni
11. VALSE DES FLEURS from the "Nutcracker" Suite . . . . . Tschaikowsky
12. BACCHANALE (The Venus Mountain) from "Tannhäuser" . . . . Wagner

* After the title on the original manuscript of this symphony (composed 1803–4) there are traces of the word "Bonaparte" which Beethoven had erased. "I was the first," said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily, 'Then he's nothing but an ordinary man! He'll trample on all the rights of men to serve his ambition, he will put himself higher than all others and turn out a tyrant.'" D'Indy feels the great idealistic force of the French Revolution in the symphony. Wagner wrote: "The designation 'heroic' does not imply merely the military hero, but rather, in a broad sense, the whole, full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength."

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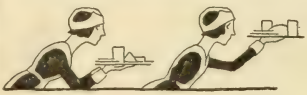

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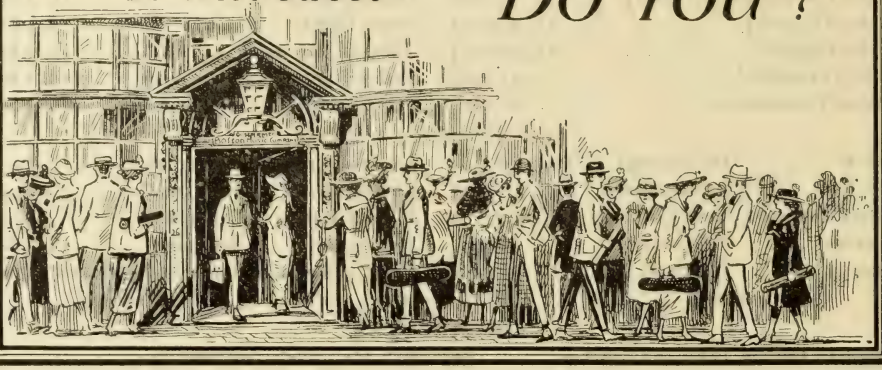

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TUESDAY, MAY 20, 1919

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE, "Semiramide" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. RONDO CAPRICCIOSO . . . . . Mendelssohn–Jacchia
6. VIOLONCELLO SOLO, "Kol Nidrei" . . . . . Bruch
   (Mr. Georges Miquelle)
7. TURKISH MARCH . . . . . Mozart
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SUITE from "Carmen" . . . . . Bizet
   a. March of the Smugglers *b.* Danse Bohême
10. KAMENNOI–OSTROW (With organ) . . . . . Rubinstein
11. TARANTELLE . . . . . Jacchia
12. RHAPSODY, "España" . . . . . Chabrier

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WEDNESDAY, MAY 21, 1919

PROGRAMME

1. PRELUDE to Act II, "Carmen" . . . . . Bizet
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. À PETITS PAS . . . . . Sudessi
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. SUITE, "La Gitanilla" . . . . . Lacome
6. MINUET . . . . . Boccherini
7. SEXTET from "Lucia di Lammermoor" . . . . . Donizetti
8. THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   (The Young Prince and the Young Princess)

---

9. SCÈNES PITTORESQUES . . . . . Massenet
   a. Air de Ballet *b.* Fête Bohême
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
11. WALTZ, "Cagliostro" . . . . . Strauss
12. SELECTION, "Naughty Marietta" . . . . . Herbert

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THURSDAY, MAY 22, 1919

RUSSIAN PROGRAMME

1. MARCH from "A Night in Egypt" . . . . . Arensky
2. WALTZ, "Dornroeschen" . . . . . Tschaikowsky
3. PRELUDE . . . . . Rachmaninoff
4. *OUVERTURE SOLENNELLE, "1812" (With organ) . . . . Tschaikowsky

---

5. SUITE, "Feramors" . . . . . Rubinstein
   a. Torch Dance *b.* Wedding March
6. ORIENTALE . . . . . Cui
   (Arranged by Mr. Jacchia)
7. ALLEGRETTO GRAZIOSO from the "Symphonie Pathétique" . . Tschaikowsky
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. VOLGA BARGEMEN'S SONG . . . . . .
    (Arranged by Mr. Jacchia)
11. BACCHANALE from "The Seasons" . . . . . Glazounoff
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

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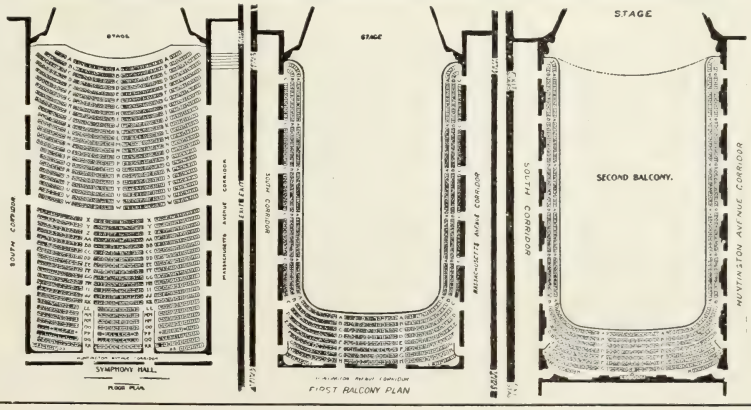

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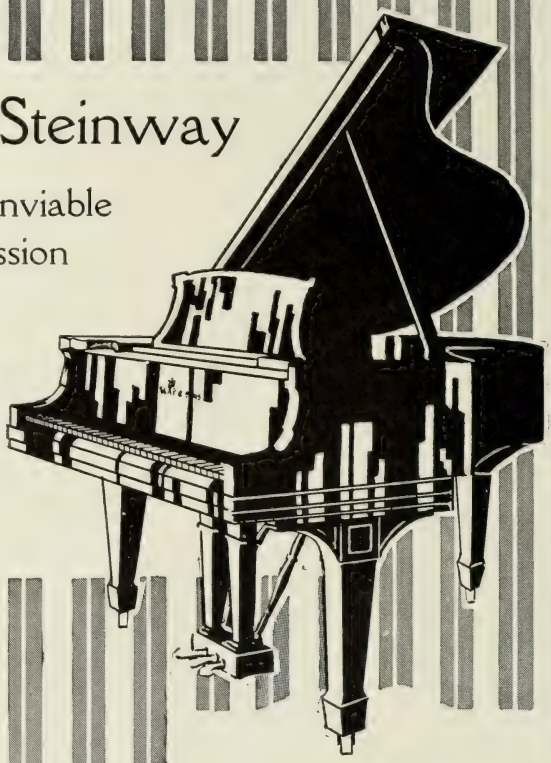

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Boston, Friday, May 16, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — **No. 11**

FRIDAY, MAY 16, 1919

(Owing to the indisposition of Mr. Jacchia, Mr. Lenom will conduct to-night's Concert)

PROGRAMME

1. MARCH, "Stars and Stripes" . . . . . Sousa
2. *OVERTURE, "Ali Baba" . . . . . Cherubini
3. SONG WITHOUT WORDS . . . . . Tschaikowsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. BALLET MUSIC, "Queen of Sheba" . . . . . Gounod
6. HYMNUS (Trio) . . . . . Nagel
   (Organ, Mr. Albert W. Snow; Violin, Mr. Jacques Hoffmann; Violoncello, Mr. Georges Miquelle)
7. TURKISH PATROL . . . . . Michaelis
8. OVERTURE, "Melpomene" . . . . . Chadwick

---

9. SELECTION, "L' Oracolo" (with Organ) . . . . . Leoni
10. SOUVENIR . . . . . Drdla
11. THE MARIONETTES . . . . . Lacombe
12. MARCH from "Aïda" . . . . . Verdi

* By birth and training Cherubini was a musician of Italy, but he flourished in Paris as composer and pedagogue to a ripe old age, and became closely identified with the budding French school. When Napoleon founded the famous Paris Conservatory in 1795 he begrudgingly gave Cherubini a minor position there, for there was little love between them. But Cherubini rose inevitably in fame and esteem, and was made director of the Conservatory in 1822. Berlioz, as his rebellious pupil, pictures him an irascible old man. "Ali Baba" was his twenty-fifth and last opera composed at the age of 73. Contemporary writers marvelled at the fresh and blooming music from so venerable a pen.

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SATURDAY, MAY 17, 1919

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. BALLET SUITE, "Coppélia" . . . . . Delibes
   a. Waltz *b.* Czardas
6. TARANTELLE for Flute and Clarinet . . . . . Saint-Saëns
   (Messrs. Arthur Brooke and Paul Mimart)
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Solo Violin, Mr. Jacques Hoffmann)
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OVERTURE, "Mignon" . . . . . Thomas

* The years 1892–1895 Antonín Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk-song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clue on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

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William Wade Hinshaw
Earle Tuckerman
Ray H. Moorehouse
Walter Mills

WHEN PERSHING'S MEN GO MARCHING INTO PICARDY
By JAMES H. ROGERS
Sung by
Mme. Schumann-Heink
John McCormack
Caroline Hudson Alexander
Reinald Werrenrath
George Harris
Parnell Egan
J. Oscar Miller
Thomas Egan

POSSESSION
By EARL CRANSTON SHARP
Sung by
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Jean McCormick
Mme. Buckout
Frederick Gunster
Martha Phillips
Andrea Sarto
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By JOHN H. DENSMORE
Sung by
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Sung by
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Mabel Garrison
Frieda Hempel
Olive Kline
Hulda Lashanska
Rosalie Miller
Marie Morrissey

THE BIRD
By DWIGHT FISKE
Sung by
Florence Macbeth
Caroline Hudson Alexander
Mme. Marie Sundelius
Ethelynde Smith
Laura Littlefield
Marcia Van Dresser
Mme. Gabrielle Gills
Elizabeth Gutmann

ZERO MINUS ONE
By WILLIAM ARMS FISHER
Sung by
Reinald Werrenrath
Howard Long
Howard White
Hartridge Whipp
Lambert Murphy
John Barnes Wells

CONSECRATION
By CHAS. FONTEYN MANNEY
Sung by
Sophie Braslau
Parnell Egan
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Reinald Werrenrath

ALLAH
By A. WALTER KRAMER
Sung by
Myrna Sharlow
Marie Kaiser
Maude De Voe
Gladys Axman
Mme. Christine Langanham
Florence Hinkle
Charles Norman Granville

SING A SONG OF ROSES
By FAY FOSTER
Sung by
Eleanor Patterson
Ethelynde Smith
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MONDAY, MAY 19, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. AUBADE PRINTANIÈRE . . . . . Lacombe
3. TRÄUMEREI . . . . . Schumann
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. CARNIVAL IN ITALY . . . . . Cella
6. VIOLA SOLOS: *a.* Melodie; *b.* Bagatelle (First performance) . . Wittmann
   (Mr. Florian Wittmann. Mr. Carl Lamson, Accompanist)
7. SERENADE . . . . . Schubert–Jacchia
8. *SCHERZO from the "Eroica" Symphony . . . . . Beethoven

---

9. DANCE, "Piemontesi" . . . . . Sinigaglia
10. INTERMEZZO, "William Ratcliff" . . . . . Mascagni
11. VALSE DES FLEURS from the "Nutcracker" Suite . . . . . Tschaikowsky
12. BACCHANALE (The Venus Mountain) from "Tannhäuser" . . . . Wagner

* After the title on the original manuscript of this symphony (composed 1803–4) there are traces of the word "Bonaparte" which Beethoven had erased. "I was the first," said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily, 'Then he's nothing but an ordinary man! He'll trample on all the rights of men to serve his ambition, he will put himself higher than all others and turn out a tyrant.'" D'Indy feels the great idealistic force of the French Revolution in the symphony. Wagner wrote: "The designation 'heroic' does not imply merely the military hero, but rather, in a broad sense, the whole, full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength."

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TUESDAY, MAY 20, 1919

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE, "Semiramide" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. RONDO CAPRICCIOSO . . . . . Mendelssohn–Jacchia
6. VIOLONCELLO SOLO, "Kol Nidrei" . . . . . Bruch
   (Mr. Georges Miquelle)
7. TURKISH MARCH . . . . . Mozart
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SUITE from "Carmen" . . . . . Bizet
   a. March of the Smugglers *b.* Danse Bohême
10. KAMENNOI-OSTROW (With organ) . . . . . Rubinstein
11. TARANTELLE . . . . . Jacchia
12. *RHAPSODY, "España" . . . . . Chabrier

* Chabrier sketched his Rhapsody during a visit to Spain in 1882. Lamoureux persuaded Chabrier to orchestrate the earlier two-piano version, and when he rehearsed "España" for its first performance no one thought success possible. The score, with its wild originality, its novel effects, frightened the players. But the popularity of the piece was instantaneous. "España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malaguena, languorous and sensual. It is said that only the rude theme of the trombones is Chabrier's own, the rest he gleaned from one or another part of Spain.

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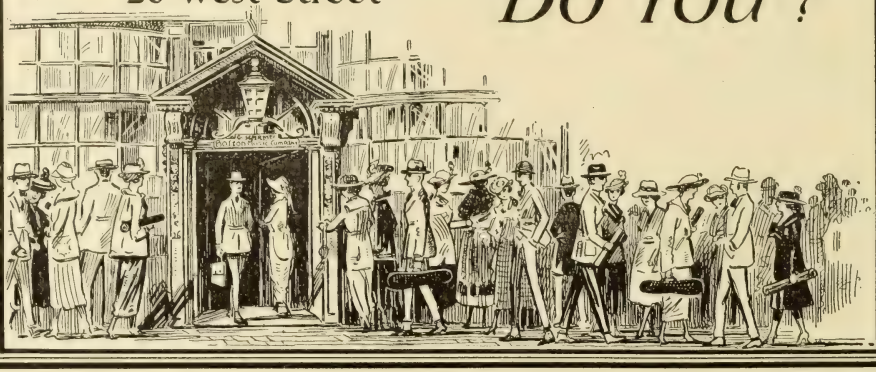

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NATURE'S TONICS

WEDNESDAY, MAY 21, 1919

PROGRAMME

1. PRELUDE to Act II, "Carmen" . . . . . Bizet
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. À PETITS PAS . . . . . Sudessi
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. SUITE, "La Gitanilla" . . . . . Lacome
6. MINUET . . . . . Boccherini
7. SEXTET from "Lucia di Lammermoor" . . . . . Donizetti
8. *THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   (The Young Prince and the Young Princess)

---

9. SCÈNES PITTORESQUES . . . . . Massenet
   a. Air de Ballet *b.* Fête Bohême
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
11. WALTZ, "Cagliostro" . . . . . Strauss
12. SELECTION, "Naughty Marietta" . . . . . Herbert

* The works of Rimsky-Korsakoff, one of an ardent group of Russian musical nationalists, are generally pictorial and gorgeously colored. After the composer died in 1908, this Symphonic Suite, based upon the Arabian Nights, was produced repeatedly in ballet form. Rimsky-Korsakoff's widow protested because the score was mutilated and the plot changed, but to no avail. In the movement played to-night, two simple, folk-like themes seem to describe the figures in the title. The first is sung by the violins, and the second introduces some daring orchestration, and piquant rhythmic effects from the percussion.

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THURSDAY, MAY 22, 1919

RUSSIAN PROGRAMME

1. MARCH from "A Night in Egypt" . . . . . Arensky
2. WALTZ, "Dornroeschen" . . . . . Tschaikowsky
3. PRELUDE . . . . . Rachmaninoff
4. *OUVERTURE SOLENNELLE, "1812" (With organ) . . . . Tschaikowsky

---

5. SUITE, "Feramors" . . . . . Rubinstein
   a. Torch Dance *b.* Wedding March
6. ORIENTALE . . . . . Cui
   (Arranged by Mr. JACCHIA)
7. ALLEGRETTO GRAZIOSO from the "Symphonie Pathétique" . . Tschaikowsky
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. VOLGA BARGEMEN'S SONG . . . . . ———
    (Arranged by Mr. JACCHIA)
11. BACCHANALE from "The Seasons" . . . . . Glazounoff
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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FRIDAY, MAY 23, 1919

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. MARCH, "Old Roxbury" . . . . . Zach
2. *OVERTURE, "Midsummer Night's Dream" . . . . . Mendelssohn
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. DANSE MACABRE . . . . . Saint-Saëns

---

5. OVERTURE to "Orpheus" . . . . . Offenbach
6. FANTASIA, "Rigoletto" . . . . . Verdi
7. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. MINUET . . . . . Paderewski
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

* Mendelssohn composed this overture, which is one of the most delightful and fresh of his works, at the age of 17. It was the year 1826; Felix and his sister had just "discovered" Shakespeare together. He worked out the music in the garden of the house his father had recently bought. The overture opens with four prolonged chords. Then the fairy music, played by the violins and violas. Later there comes the Bergomask dance from the fifth act of the play; and the bray of an ass, describing Bottom. A great fly buzzed around the boy's head, and he wrote it into his score in quickly descending scale passages for the 'cellos.

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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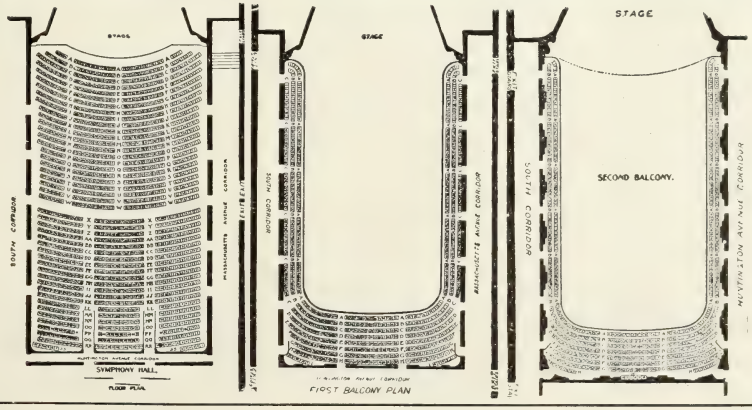

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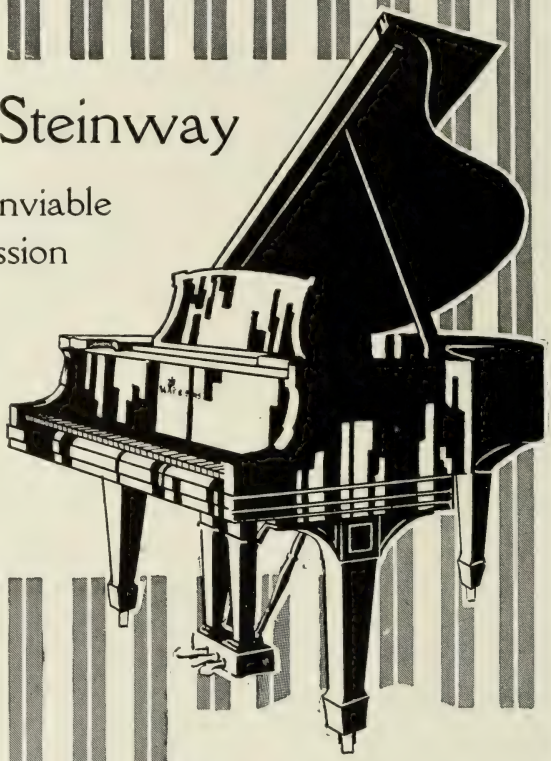

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Boston, Saturday, May 17, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 12

SATURDAY, MAY 17, 1919

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. BALLET SUITE, "Coppélia" . . . . . Delibes
   a. Waltz *b.* Czardas
6. TARANTELLE for Flute and Clarinet . . . . . Saint-Saëns
   (Messrs. Arthur Brooke and Paul Mimart)
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Solo Violin, Mr. Jacques Hoffmann)
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OVERTURE, "Mignon" . . . . . Thomas

* The years 1892–1895 Antonín Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk-song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clue on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

RUSSIAN PROGRAMME . . . . . **Thursday, May 22**
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MONDAY, MAY 19, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. AUBADE PRINTANIÈRE . . . . . Lacombe
3. TRÄUMEREI . . . . . Schumann
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. CARNIVAL IN ITALY . . . . . Cella
6. VIOLA SOLOS: *a.* Melodie; *b.* Bagatelle (First performance) . . Wittmann
   (Mr. Florian Wittmann. Mr. Carl Lamson, Accompanist)
7. SERENADE . . . . . Schubert–Jacchia
8. *SCHERZO from the "Eroica" Symphony . . . . . Beethoven

---

9. DANCE, "Piemontesi" . . . . . Sinigaglia
10. INTERMEZZO, "William Ratcliff" . . . . . Mascagni
11. VALSE DES FLEURS from the "Nutcracker" Suite . . . . . Tschaikowsky
12. BACCHANALE (The Venus Mountain) from "Tannhäuser" . . . . Wagner

* After the title on the original manuscript of this symphony (composed 1803–4) there are traces of the word "Bonaparte" which Beethoven had erased. "I was the first," said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily, 'Then he's nothing but an ordinary man! He'll trample on all the rights of men to serve his ambition, he will put himself higher than all others and turn out a tyrant.'" D'Indy feels the great idealistic force of the French Revolution in the symphony. Wagner wrote: "The designation 'heroic' does not imply merely the military hero, but rather, in a broad sense, the whole, full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength."

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William Wade Hinshaw
Earle Tuckerman
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Walter Mills

WHEN PERSHING'S MEN GO MARCHING INTO PICARDY
By JAMES H. ROGERS
Sung by
Mme. Schumann-Heink
John McCormack
Caroline Hudson Alexander
Reinald Werrenrath
George Harris
Parnell Egan
J. Oscar Miller
Thomas Egan

POSSESSION
By EARL CRANSTON SHARP
Sung by
Mabel Garrison
Jean McCormick
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Frederick Gunster
Martha Phillips
Andrea Sarto
Clara Edmunds Hemingway

ROADWAYS
By JOHN H. DENSMORE
Sung by
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Caroline Lazzari
Albert E. Brown
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Sung by
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Mabel Garrison
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Olive Kline
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Rosalie Miller
Marie Morrissey

THE BIRD
By DWIGHT FISKE
Sung by
Florence Macbeth
Caroline Hudson Alexander
Mme. Marie Sundelius
Ethelynde Smith
Laura Littlefield
Marcia Van Dresser
Mme. Gabrielle Gills
Elizabeth Gutmann

ZERO MINUS ONE
By WILLIAM ARMS FISHER
Sung by
Reinald Werrenrath
Howard Long
Howard White
Hartridge Whipp
Lambert Murphy
John Barnes Wells

CONSECRATION
By CHAS. FONTEYN MANNEY
Sung by
Sophie Braslau
Parnell Egan
Theo Karl
Lambert Murphy
Reinald Werrenrath

ALLAH
By A. WALTER KRAMER
Sung by
Myrna Sharlow
Marie Kaiser
Maude De Voe
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Mme. Christine Langanham
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SING A SONG OF ROSES
By FAY FOSTER
Sung by
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TUESDAY, MAY 20, 1919

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE, "Semiramide" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. SUITE from "Carmen" . . . . . Bizet
   a. March of the Smugglers *b.* Danse Bohême
6. VIOLONCELLO SOLO, Serenade Espagnole . . . . . Glazounoff
   (Mr. Georges Miquelle)
7. TURKISH MARCH . . . . . Mozart
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SOMETIME . . . . . Friml
10. KAMENNOI-OSTROW (with organ) . . . . . Rubinstein
11. TARANTELLE . . . . . Jacchia
12. *RHAPSODY, "España" . . . . . Chabrier

* Chabrier sketched his Rhapsody during a visit to Spain in 1882. Lamoureux persuaded Chabrier to orchestrate the earlier two-piano version, and when he rehearsed "España" for its first performance no one thought success possible. The score, with its wild originality, its novel effects, frightened the players. But the popularity of the piece was instantaneous. "España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malaguena, languorous and sensual. It is said that only the rude theme of the trombones is Chabrier's own, the rest he gleaned from one or another part of Spain.

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NATURE'S TONICS

WEDNESDAY, MAY 21, 1919

PROGRAMME

1. PRELUDE to Act IV, "Carmen" . . . . . Bizet
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. À PETITS PAS . . . . . Sudessi
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. BOHEMIAN SUITE, "La Gitanilla" . . . . . Lacome
   a. Les Romani *b.* Valse Bohême
6. MINUET . . . . . Boccherini
7. SEXTET from "Lucia di Lammermoor" . . . . . Donizetti
8. *THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   (The Young Prince and the Young Princess)

---

9. SCÈNES PITTORESQUES . . . . . Massenet
   a. Air de Ballet *b.* Fête Bohême
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
11. WALTZ, "Cagliostro" . . . . . Strauss
12. SELECTION, "Naughty Marietta" . . . . . Herbert

* The works of Rimsky-Korsakoff, one of an ardent group of Russian musical nationalists, are generally pictorial and gorgeously colored. After the composer died in 1908, this Symphonic Suite, based upon the Arabian Nights, was produced repeatedly in ballet form. Rimsky-Korsakoff's widow protested because the score was mutilated and the plot changed, but to no avail. In the movement played to-night, two simple, folk-like themes seem to describe the figures in the title. The first is sung by the violins, and the second introduces some daring orchestration, and piquant rhythmic effects from the percussion.

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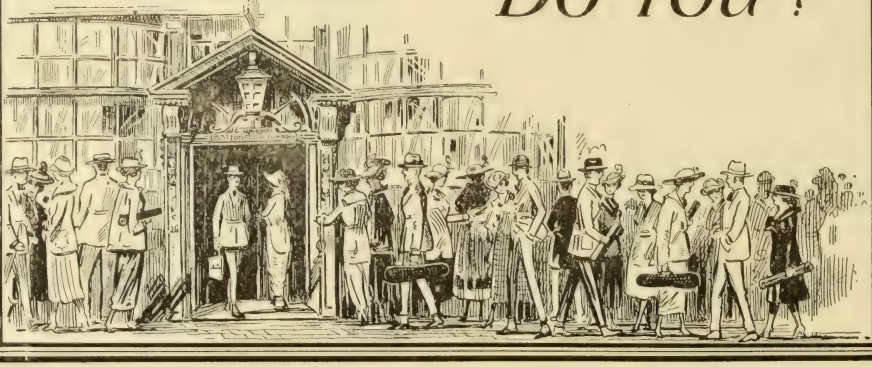

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THURSDAY, MAY 22, 1919

RUSSIAN PROGRAMME

1. MARCH from "A Night in Egypt" . . . . . Arensky
2. WALTZ, "Dornroeschen" . . . . . Tschaikowsky
3. PRELUDE . . . . . Rachmaninoff
4. *OUVERTURE SOLENNELLE, "1812" (With organ) . . . . Tschaikowsky

---

5. SUITE, "Feramors" . . . . . Rubinstein
   a. Torch Dance *b.* Wedding March
6. ORIENTALE . . . . . Cui
7. ALLEGRETTO GRAZIOSO from the "Symphonie Pathétique" . . Tschaikowsky
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. VOLGA BARGEMEN'S SONG . . . . . ———
    (Arranged by Mr. Jacchia)
11. BACCHANALE from "The Seasons" . . . . . Glazounoff
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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FRIDAY, MAY 23, 1919

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. MARCH, "Old Roxbury" . . . . . Zach
2. *OVERTURE, "Midsummer Night's Dream" . . . . . Mendelssohn
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. DANSE MACABRE . . . . . Saint-Saëns

---

5. OVERTURE to "Orpheus" . . . . . Offenbach
6. FANTASIA, "Rigoletto" . . . . . Verdi
7. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. MINUET . . . . . Paderewski
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

* Mendelssohn composed this overture, which is one of the most delightful and fresh of his works, at the age of 17. It was the year 1826; Felix and his sister had just "discovered" Shakespeare together. He worked out the music in the garden of the house his father had recently bought. The overture opens with four prolonged chords. Then the fairy music, played by the violins and violas. Later there comes the Bergomask dance from the fifth act of the play; and the bray of an ass, describing Bottom. A great fly buzzed around the boy's head, and he wrote it into his score in quickly descending scale passages for the 'cellos.

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SATURDAY, MAY 24, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE, "Figaro's Wedding" . . . . . Mozart
3. SERENATA BARCAROLA . . . . . De Nardis
4. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. CLAIR DE LUNE from "Werther" . . . . . Massenet
7. { *a.* PASTORALE for wood-wind octet / *b.* CAPRICCIO for strings } . . . . . { D. Scarlatti (1685–1757)
   (Arranged by Mr. JACCHIA)
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "One Thousand and One Nights" . . . . . Strauss
12. SELECTION, "Katinka" . . . . . Friml

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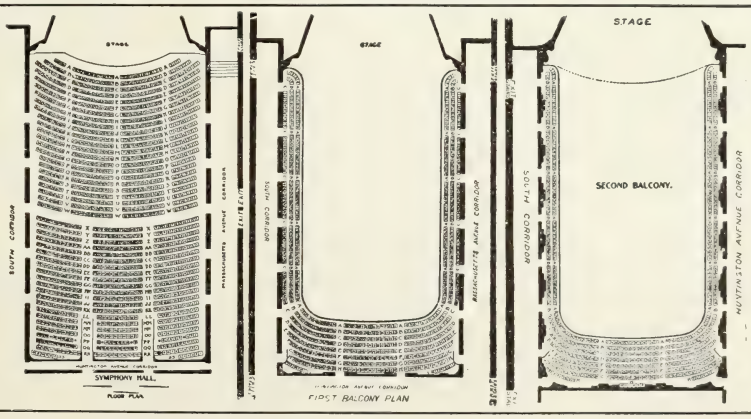

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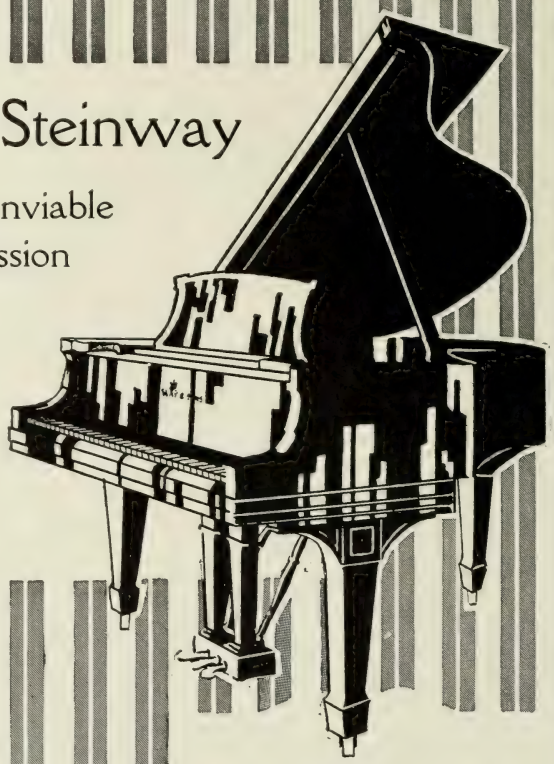

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Boston, Monday, May 19, 1919 Orchestra of 80 Symphony Players AGIDE JACCHIA, Conductor **No. 13**

MONDAY, MAY 19, 1919

(Owing to the indisposition of Mr. Jacchia, Mr. Lenom will conduct to-night's Concert)

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. AUBADE PRINTANIÈRE . . . . . Lacombe
3. TRÄUMEREI . . . . . Schumann
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

5. CARNIVAL IN ITALY . . . . . Cella
6. VIOLA SOLOS: *a.* Melodie; *b.* Bagatelle (First performance) . . Wittmann
   (Mr. FLORIAN WITTMANN. Mr. CARL LAMSON, Accompanist)
7. SERENADE . . . . . Schubert–Jacchia
8. *SCHERZO from the "Eroica" Symphony . . . . . Beethoven

9. DANCE, "Piemontesi" . . . . . Sinigaglia
10. INTERMEZZO, "William Ratcliff" . . . . . Mascagni
11. VALSE DES FLEURS from the "Nutcracker" Suite . . . . . Tschaikowsky
12. BACCHANALE (The Venus Mountain) from "Tannhäuser" . . . . . Wagner

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* After the title on the original manuscript of this symphony (composed 1803–4) there are traces of the word "Bonaparte" which Beethoven had erased. "I was the first," said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily, 'Then he's nothing but an ordinary man! He'll trample on all the rights of men to serve his ambition, he will put himself higher than all others and turn out a tyrant.'" D'Indy feels the great idealistic force of the French Revolution in the symphony. Wagner wrote: "The designation 'heroic' does not imply merely the military hero, but rather, in a broad sense, the whole, full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength."

RUSSIAN PROGRAMME . . . . . **Thursday, May 22**
ANNUAL ROXBURY LATIN SCHOOL NIGHT . . . . . **Friday, May 23**
HARVARD NIGHT . . . . . **Wednesday, May 28**

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TUESDAY, MAY 20, 1919

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PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE, "Semiramide" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. SUITE from "Carmen" . . . . . Bizet
   a. March of the Smugglers *b.* Danse Bohême
6. VIOLONCELLO SOLO, Serenade Espagnole . . . . . Glazounoff
   (Mr. Georges Miquelle)
7. TURKISH MARCH . . . . . Mozart
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "Sometime" . . . . . Friml
10. KAMENNOI-OSTROW (with organ) . . . . . Rubinstein
11. TARANTELLE . . . . . Jacchia
12. *RHAPSODY, "España" . . . . . Chabrier

* Chabrier sketched his Rhapsody during a visit to Spain in 1882. Lamoureux persuaded Chabrier to orchestrate the earlier two-piano version, and when he rehearsed "España" for its first performance no one thought success possible. The score, with its wild originality, its novel effects, frightened the players. But the popularity of the piece was instantaneous. "España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malaguena, languorous and sensual. It is said that only the rude theme of the trombones is Chabrier's own, the rest he gleaned from one or another part of Spain.

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NATURE'S TONICS

WEDNESDAY, MAY 21, 1919

PROGRAMME

1. PRELUDE to Act IV, "Carmen" . . . . . Bizet
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. À PETITS PAS . . . . . Sudessi
4. FANTASIA, "A Masked Ball" . . . . . Verdi

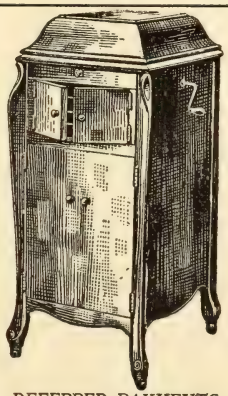
---

5. BOHEMIAN SUITE, "La Gitanilla" . . . . . Lacome
   a. Les Romani *b.* Valse Bohême
6. MINUET . . . . . Boccherini
7. SEXTET from "Lucia di Lammermoor" . . . . . Donizetti
8. *THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   (The Young Prince and the Young Princess)

---

9. SCÈNES PITTORESQUES . . . . . Massenet
   a. Air de Ballet *b.* Fête Bohême
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
11. WALTZ, "Cagliostro" . . . . . Strauss
12. SELECTION, "Naughty Marietta" . . . . . Herbert

* The works of Rimsky-Korsakoff, one of an ardent group of Russian musical nationalists, are generally pictorial and gorgeously colored. After the composer died in 1908, this Symphonic Suite, based upon the Arabian Nights, was produced repeatedly in ballet form. Rimsky-Korsakoff's widow protested because the score was mutilated and the plot changed, but to no avail. In the movement played to-night, two simple, folk-like themes seem to describe the figures in the title. The first is sung by the violins, and the second introduces some daring orchestration, and piquant rhythmic effects from the percussion.



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THURSDAY, MAY 22, 1919

RUSSIAN PROGRAMME

1. MARCH from "A Night in Egypt" . . . . . Arensky
2. WALTZ, "Dornroeschen" . . . . . Tschaikowsky
3. PRELUDE . . . . . Rachmaninoff
4. *OUVERTURE SOLENNELLE, "1812" (With organ) . . . . Tschaikowsky

---

5. SUITE, "Feramors" . . . . . Rubinstein
   a. Torch Dance *b.* Wedding March
6. ORIENTALE . . . . . Cui
7. ALLEGRETTO GRAZIOSO from the "Symphonie Pathétique" . . Tschaikowsky
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. VOLGA BARGEMEN'S SONG . . . . . ———
    (Arranged by Mr. JACCHIA)
11. BACCHANALE from "The Seasons" . . . . . Glazounoff
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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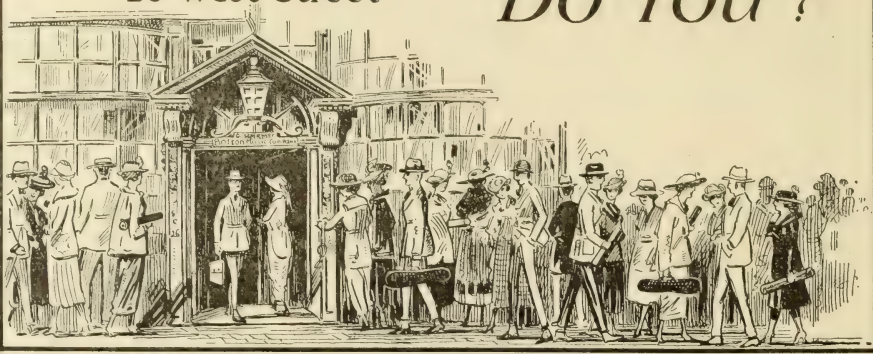

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FRIDAY, MAY 23, 1919

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. MARCH, "Old Roxbury" . . . . . Zach
2. *OVERTURE, "Midsummer Night's Dream" . . . . . Mendelssohn
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. DANSE MACABRE . . . . . Saint-Saëns

---

5. OVERTURE to "Orpheus" . . . . . Offenbach
6. FANTASIA, "Rigoletto" . . . . . Verdi
7. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. MINUET . . . . . Paderewski
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

* Mendelssohn composed this overture, which is one of the most delightful and fresh of his works, at the age of 17. It was the year 1826; Felix and his sister had just "discovered" Shakespeare together. He worked out the music in the garden of the house his father had recently bought. The overture opens with four prolonged chords. Then the fairy music, played by the violins and violas. Later there comes the Bergomask dance from the fifth act of the play; and the bray of an ass, describing Bottom. A great fly buzzed around the boy's head, and he wrote it into his score in quickly descending scale passages for the 'cellos.

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SATURDAY, MAY 24, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE, "Figaro's Wedding" . . . . . Mozart
3. SERENATA BARCAROLA . . . . . De Nardis
4. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. CLAIR DE LUNE from "Werther" . . . . . Massenet
7. { *a.* PASTORALE for wood-wind octet / *b.* CAPRICCIO for strings } . . . . . { D. Scarlatti (1685–1757)
   (Arranged by Mr. JACCHIA)
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "One Thousand and One Nights" . . . . . Strauss
12. SELECTION, "Katinka" . . . . . Friml

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MONDAY, MAY 26, 1919

PROGRAMME

1. MARCH, "Sambre et Meuse" . . . . . Planquette
2. OVERTURE, "William Tell" . . . . . Rossini
3. POLISH DANCE . . . . . Scharwenka
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 1 . . . . . Bizet
   a. Prelude *b.* Minuet *c.* Carillon
6. VIOLIN SOLO
7. IN THE GARDEN from the "Rustic Wedding" Symphony . . . . Goldmark
8. FINLANDIA . . . . . Sibelius

---

9. CARNIVAL IN PARIS . . . . . Svendsen
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. RIDE OF THE VALKYRIES . . . . . Wagner

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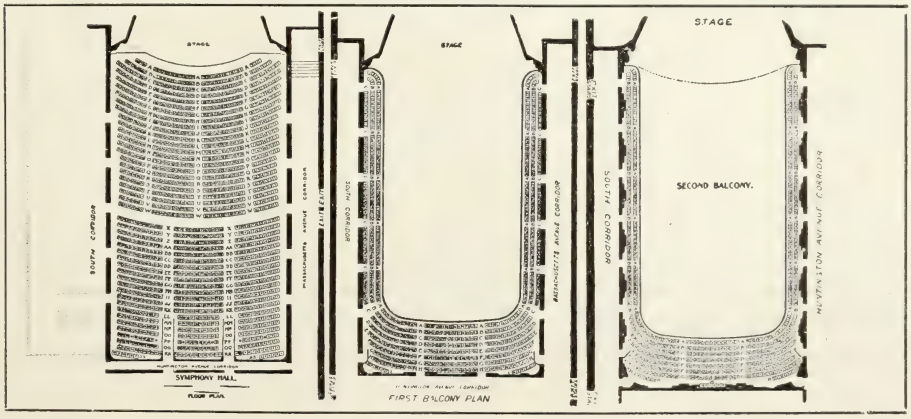

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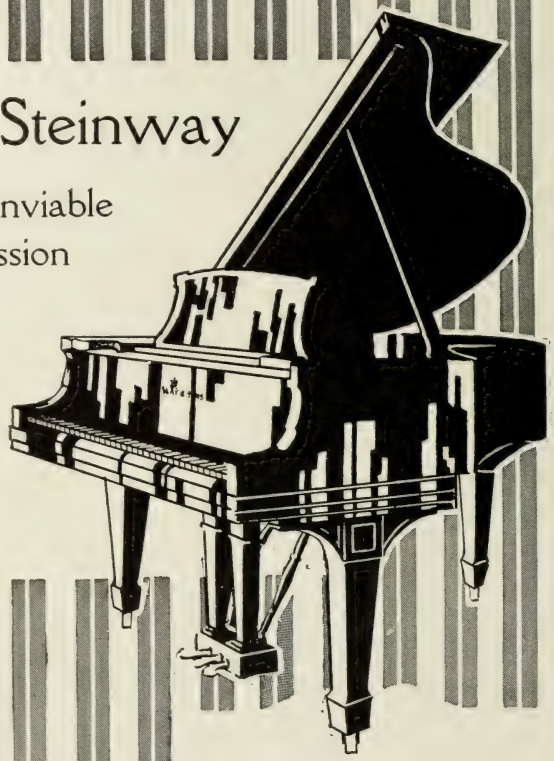

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TUESDAY, MAY 20, 1919

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(Owing to the indisposition of Mr. Jacchia, Mr. Lenom will conduct to-night's Concert)

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE, "Semiramide" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

5. SUITE from "Carmen" . . . . . Bizet
   a. March of the Smugglers *b.* Danse Bohême
6. VIOLONCELLO SOLO, Serenade Espagnole . . . . . Glazounoff
   (Mr. Georges Miquelle. Miss Renee Longy, Accompanist)
7. TURKISH MARCH . . . . . Mozart
8. OVERTURE to "Tannhäuser" . . . . . Wagner

9. SELECTION, "Sometime" . . . . . Friml
10. KAMENNOI-OSTROW (with organ) . . . . . Rubinstein
11. TARANTELLE . . . . . Jacchia
12. *RHAPSODY, "España" . . . . . Chabrier

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* Chabrier sketched his Rhapsody during a visit to Spain in 1882. Lamoureux persuaded Chabrier to orchestrate the earlier two-piano version, and when he rehearsed "España" for its first performance no one thought success possible. The score, with its wild originality, its novel effects, frightened the players. But the popularity of the piece was instantaneous. "España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malaguena, languorous and sensual. It is said that only the rude theme of the trombones is Chabrier's own, the rest he gleaned from one or another part of Spain.

RUSSIAN PROGRAMME . . . . . **Thursday, May 22**
ANNUAL ROXBURY LATIN SCHOOL NIGHT . . . . . **Friday, May 23**
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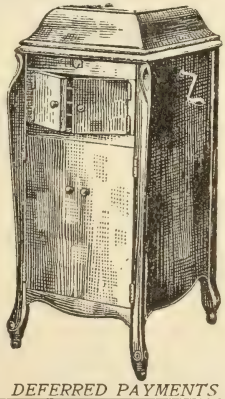

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WEDNESDAY, MAY 21, 1919

PROGRAMME

1. PRELUDE to Act IV, "Carmen" . . . . . Bizet
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. À PETITS PAS . . . . . Sudessi
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. BOHEMIAN SUITE, "La Gitanilla" . . . . . Lacome
   a. Les Romani *b.* Valse Bohême
6. MINUET . . . . . Boccherini
7. SEXTET from "Lucia di Lammermoor" . . . . . Donizetti
8. *THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   (The Young Prince and the Young Princess)

---

9. SCÈNES PITTORESQUES . . . . . Massenet
   a. Air de Ballet *b.* Fête Bohême
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
11. WALTZ, "Cagliostro" . . . . . Strauss
12. SELECTION, "Naughty Marietta" . . . . . Herbert

* The works of Rimsky-Korsakoff, one of an ardent group of Russian musical nationalists, are generally pictorial and gorgeously colored. After the composer died in 1908, this Symphonic Suite, based upon the Arabian Nights, was produced repeatedly in ballet form. Rimsky-Korsakoff's widow protested because the score was mutilated and the plot changed, but to no avail. In the movement played to-night, two simple, folk-like themes seem to describe the figures in the title. The first is sung by the violins, and the second introduces some daring orchestration, and piquant rhythmic effects from the percussion.

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THURSDAY, MAY 22, 1919

RUSSIAN PROGRAMME

1. MARCH from "A Night in Egypt" . . . . . Arensky
2. WALTZ, "Dornroeschen" . . . . . Tschaikowsky
3. PRELUDE . . . . . Rachmaninoff
4. *OUVERTURE SOLENNELLE, "1812" (With organ) . . . . Tschaikowsky

---

5. SUITE, "Feramors" . . . . . Rubinstein
   a. Torch Dance *b.* Wedding March
6. ORIENTALE . . . . . Cui
7. ALLEGRETTO GRAZIOSO from the "Symphonie Pathétique" . . Tschaikowsky
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. VOLGA BARGEMEN'S SONG . . . . . ———
    (Arranged by Mr. JACCHIA)
11. BACCHANALE from "The Seasons" . . . . . Glazounoff
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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FRIDAY, MAY 23, 1919

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. MARCH, "Old Roxbury" . . . . . Zach
2. *OVERTURE, "Midsummer Night's Dream" . . . . . Mendelssohn
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. DANSE MACABRE . . . . . Saint-Saëns

---

5. OVERTURE to "Orpheus" . . . . . Offenbach
6. FANTASIA, "Rigoletto" . . . . . Verdi
7. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. MINUET . . . . . Paderewski
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

* Mendelssohn composed this overture, which is one of the most delightful and fresh of his works, at the age of 17. It was the year 1826; Felix and his sister had just "discovered" Shakespeare together. He worked out the music in the garden of the house his father had recently bought. The overture opens with four prolonged chords. Then the fairy music, played by the violins and violas. Later there comes the Bergomask dance from the fifth act of the play; and the bray of an ass, describing Bottom. A great fly buzzed around the boy's head, and he wrote it into his score in quickly descending scale passages for the 'cellos.

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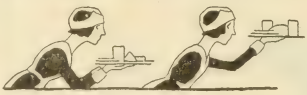

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Horse's Neck, C. & C.	½ bot.	30

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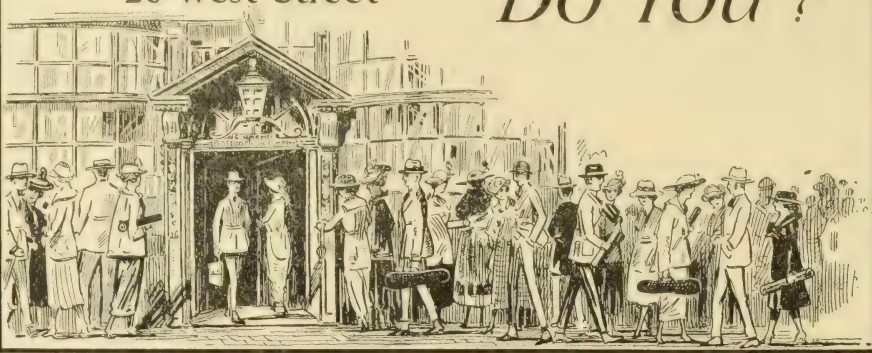

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SATURDAY, MAY 24, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE, "Figaro's Wedding" . . . . . Mozart
3. SERENATA BARCAROLA . . . . . De Nardis
4. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti

---

5. *PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. CLAIR DE LUNE from "Werther" . . . . . Massenet
7. { *a.* PASTORALE for wood-wind octet / *b.* CAPRICCIO for strings } . . . . . { D. Scarlatti (1685–1757)
   (Arranged by Mr. JACCHIA)
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "Thousand and One Nights" . . . . . Strauss
12. SELECTION, "Katinka" . . . . . Friml

* Wagner describes the Prelude to his great love drama thus: "In long-drawn accents the insatiable desire surges up; from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest endeavor to find the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire unfulfilled as each fruition only brings forth seeds of fresh desire, till at last, in the depths of its exhaustion, the staring eye sees the glimmer of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of Night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

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MONDAY, MAY 26, 1919

PROGRAMME

1. MARCH, "Sambre et Meuse" . . . . . Planquette
2. OVERTURE, "William Tell" . . . . . Rossini
3. POLISH DANCE . . . . . Scharwenka
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 1 . . . . . Bizet
   a. Prelude *b.* Minuet *c.* Carillon
6. VIOLIN SOLO
7. IN THE GARDEN from the "Rustic Wedding" Symphony . . . . Goldmark
8. FINLANDIA . . . . . Sibelius

---

9. CARNIVAL IN PARIS . . . . . Svendsen
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. RIDE OF THE VALKYRIES . . . . . Wagner

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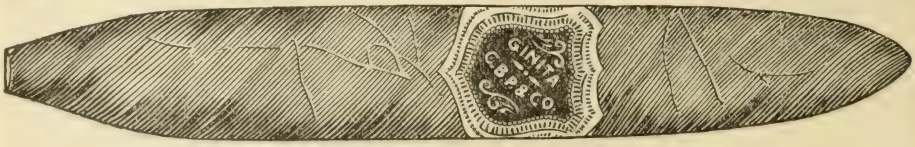

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TUESDAY, MAY 27, 1919

PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Phèdre" . . . . . Massenet
3. SOUVENIR . . . . . Drdla
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. TRIO, "Devotion" . . . . . Johnson
   (Violin, Mr. Jacques Hoffmann; Harp, Mr. Alfred Holy; Organ, Mr. Albert W. Snow)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. OVERTURE, "Rienzi" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. THE LOST CHORD . . . . . Sullivan
    (Solo Trumpet, Mr. Georges Mager)
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. CORTÉGE DE BACCHUS . . . . . Delibes

* "Peer Gynt" brought Norway's greatest writer and composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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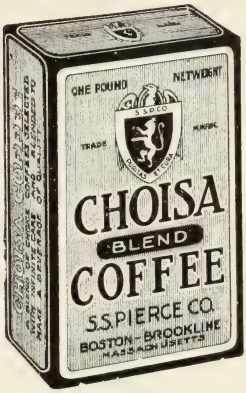
The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

CHOISA COFFEE



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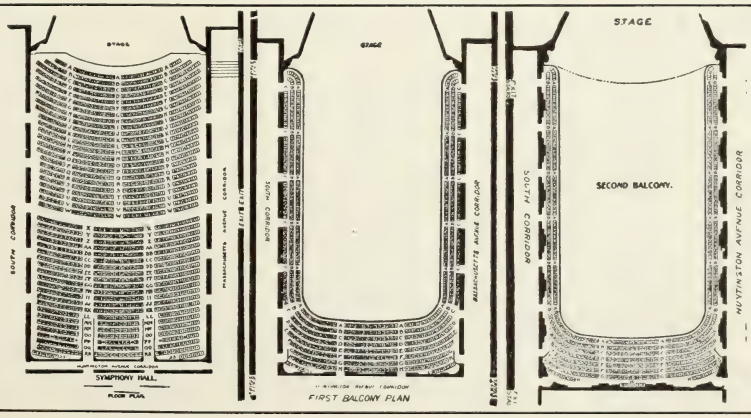

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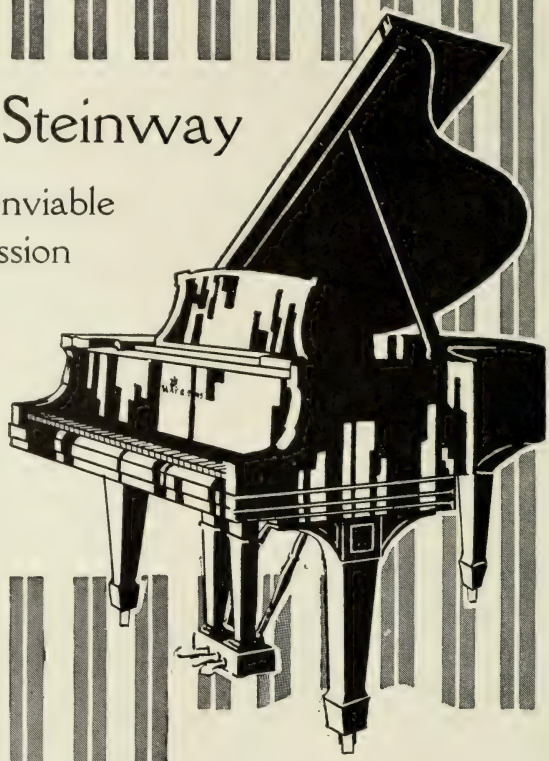

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WEDNESDAY, MAY 21, 1919

(Owing to the indisposition of Mr. Jacchia, Mr. Lenom will conduct to-night's Concert)

PROGRAMME

1. PRELUDE to Act IV, "Carmen" . . . . . Bizet
2. OVERTURE, "La Gazza Ladra" . . . . . Rossini
3. À PETITS PAS . . . . . Sudessi
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. BOHEMIAN SUITE, "La Gitanilla" . . . . . Lacome
   a. Les Romani *b.* Sous les Etoiles *c.* Valse Bohême
6. MINUET . . . . . Boccherini
7. SEXTET from "Lucia di Lammermoor" . . . . . Donizetti
8. *THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   (The Young Prince and the Young Princess)

---

9. SCÈNES PITTORESQUES . . . . . Massenet
   a. Air de Ballet *b.* Fête Bohême
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
11. WALTZ, "Cagliostro" . . . . . Strauss
12. SELECTION, "Naughty Marietta" . . . . . Herbert

* The works of Rimsky-Korsakoff, one of an ardent group of Russian musical nationalists, are generally pictorial and gorgeously colored. After the composer died in 1908, this Symphonic Suite, based upon the Arabian Nights, was produced repeatedly in ballet form. Rimsky-Korsakoff's widow protested because the score was mutilated and the plot changed, but to no avail. In the movement played to-night, two simple, folk-like themes seem to describe the figures in the title. The first is sung by the violins, and the second introduces some daring orchestration, and piquant rhythmic effects from the percussion.

RUSSIAN PROGRAMME . . . . . **Thursday, May 22**
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THURSDAY, MAY 22, 1919

RUSSIAN PROGRAMME

1. MARCH from "A Night in Egypt" . . . . . Arensky
2. WALTZ, "Dornroeschen" . . . . . Tschaikowsky
3. PRELUDE . . . . . Rachmaninoff
4. *OUVERTURE SOLENNELLE, "1812" (With organ) . . . . Tschaikowsky

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5. SUITE, "Feramors" . . . . . Rubinstein
   a. Torch Dance *b.* Wedding March
6. ORIENTALE . . . . . Cui
7. ALLEGRETTO GRAZIOSO from the "Symphonie Pathétique" . . Tschaikowsky
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. VOLGA BARGEMEN'S SONG . . . . . ———
    (Arranged by Mr. JACCHIA)
11. BACCHANALE from "The Seasons" . . . . . Glazounoff
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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FRIDAY, MAY 23, 1919

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. MARCH, "Old Roxbury" . . . . . Zach
2. *OVERTURE, "Midsummer Night's Dream" . . . . . Mendelssohn
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. DANSE MACABRE . . . . . Saint-Saëns

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5. OVERTURE to "Orpheus" . . . . . Offenbach
6. FANTASIA, "Rigoletto" . . . . . Verdi
7. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

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9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. MINUET . . . . . Paderewski
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

* Mendelssohn composed this overture, which is one of the most delightful and fresh of his works, at the age of 17. It was the year 1826; Felix and his sister had just "discovered" Shakespeare together. He worked out the music in the garden of the house his father had recently bought. The overture opens with four prolonged chords. Then the fairy music, played by the violins and violas. Later there comes the Bergomask dance from the fifth act of the play; and the bray of an ass, describing Bottom. A great fly buzzed around the boy's head, and he wrote it into his score in quickly descending scale passages for the 'cellos.

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SATURDAY, MAY 24, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE, "Figaro's Wedding" . . . . . Mozart
3. SERENATA BARCAROLA . . . . . De Nardis
4. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti

---

5. *PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. CLAIR DE LUNE from "Werther" . . . . . Massenet
7. { *a.* PASTORALE for wood-wind octet / *b.* CAPRICCIO for strings } . . . . . { D. Scarlatti (1685–1757)
   (Arranged by Mr. JACCHIA)
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

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9. MARCHE SLAVE . . . . . Tschaikowsky
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "Thousand and One Nights" . . . . . Strauss
12. SELECTION, "Katinka" . . . . . Friml

* Wagner describes the Prelude to his great love drama thus: "In long-drawn accents the insatiable desire surges up; from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest endeavor to find the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire unfulfilled as each fruition only brings forth seeds of fresh desire, till at last, in the depths of its exhaustion, the staring eye sees the glimmer of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of Night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

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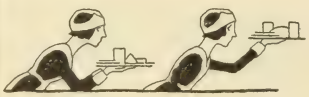

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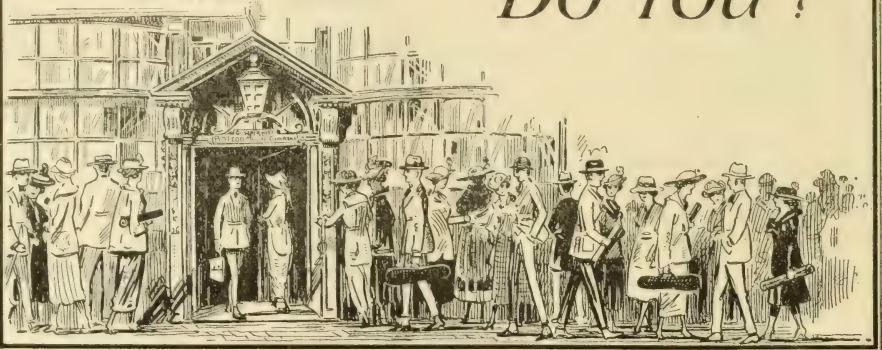

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MONDAY, MAY 26, 1919

PROGRAMME

1. MARCH, "Sambre et Meuse" . . . . . Planquette
2. OVERTURE, "William Tell" . . . . . Rossini
3. POLISH DANCE . . . . . Scharwenka
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 1 . . . . . Bizet
   a. Prelude *b.* Minuet *c.* Carillon
6. REVERIE (Bassoon and Orchestra) . . . . . Cassado
   (Mr. Abdon Laus)
7. IN THE GARDEN from the "Rustic Wedding" Symphony . . . . Goldmark
8. FINLANDIA . . . . . Sibelius

---

9. CARNIVAL IN PARIS . . . . . Svendsen
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. RIDE OF THE VALKYRIES . . . . . Wagner

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TUESDAY, MAY 27, 1919

PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Phèdre" . . . . . Massenet
3. SOUVENIR . . . . . Drdla
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. TRIO, "Devotion" . . . . . Johnson
   (Violin, Mr. Jacques Hoffmann; Harp, Mr. Alfred Holy; Organ, Mr. Albert W. Snow)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. OVERTURE, "Rienzi" . . . . . Wagner

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9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. THE LOST CHORD . . . . . Sullivan
    (Solo Trumpet, Mr. Georges Mager)
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. CORTÉGE DE BACCHUS . . . . . Delibes

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HARVARD NIGHT

PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Zampa" . . . . . Herold
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. HARVARD GLEE CLUB
   - Drinking Song . . . . . ———
   - Lullaby . . . . . Brahms
   - Hunting Song . . . . . Bullard
   - Serenade . . . . . Haydn

---

5. BACCHANALE from "Tannhäuser" . . . . . Wagner
6. SLAVONIC DANCE No. 1 . . . . . Dvořák
7. LULLABY FOR STRINGS from "Stevensoniana" . . . . . E. B. Hill
8. HARVARD GLEE CLUB
   - Traestat hoc Nobis . . . . . Chadwick
   - Morning Hymn . . . . . Henschel
   - Prayer of Thanksgiving . . . . . ———

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. QUARTET from "Rigoletto" . . . . . Verdi
11. HUNGARIAN DANCE No. 1 . . . . . Brahms
12. MARCH, "Up the Street" . . . . . Morse

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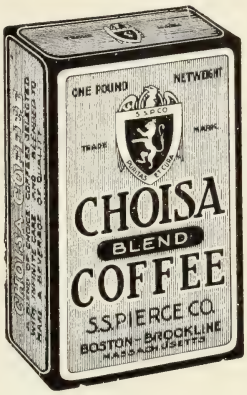
The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

CHOISA COFFEE



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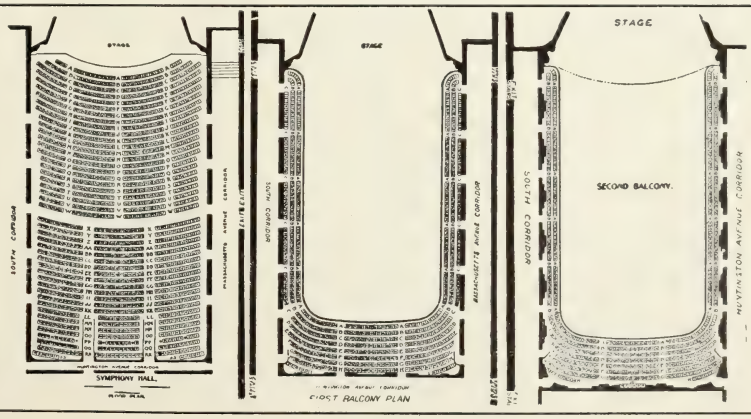

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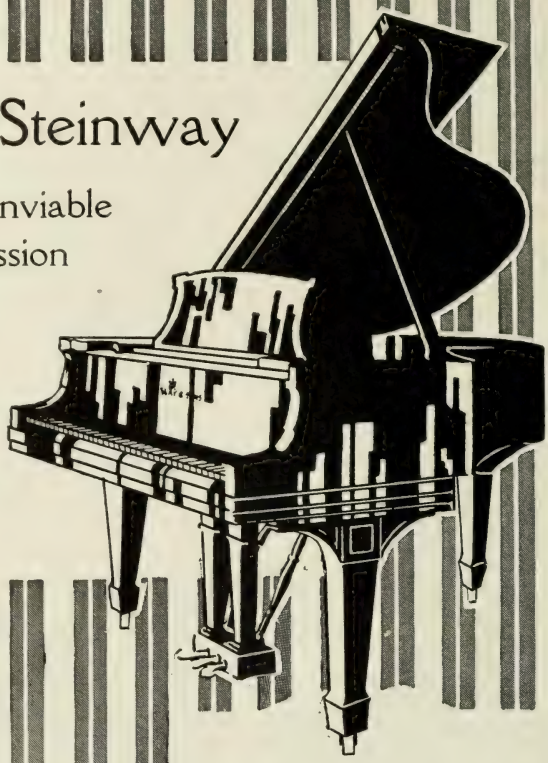

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Boston, Thursday, May 22, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 16

THURSDAY, MAY 22, 1919

RUSSIAN PROGRAMME

1. MARCH from "A Night in Egypt" . . . . . Arensky
2. WALTZ, "Dornroeschen" . . . . . Tschaikowsky
3. PRELUDE . . . . . Rachmaninoff
4. *OUVERTURE SOLENNELLE, "1812" (With organ) . . . . Tschaikowsky

---

5. SUITE, "Feramors" . . . . . Rubinstein
   a. Torch Dance *b.* Wedding March
6. ORIENTALE . . . . . Cui
   (Violin Solo, Mr. JACQUES HOFFMANN)
7. ALLEGRETTO GRAZIOSO from the "Symphonie Pathétique" . . Tschaikowsky
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. VOLGA BARGEMEN'S SONG . . . . . ———
    (Arranged by Mr. JACCHIA)
11. BACCHANALE from "The Seasons" . . . . . Glazounoff
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

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* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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EMPIRE DAY	Saturday, May 24
HARVARD NIGHT	Wednesday, May 28

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FRIDAY, MAY 23, 1919

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. MARCH, "Old Roxbury" . . . . . Zach
2. *OVERTURE, "Midsummer Night's Dream" . . . . . Mendelssohn
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. DANSE MACABRE . . . . . Saint-Saëns

---

5. OVERTURE to "Orpheus" . . . . . Offenbach
6. FANTASIA, "Rigoletto" . . . . . Verdi
7. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. MINUET . . . . . Paderewski
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

* Mendelssohn composed this overture, which is one of the most delightful and fresh of his works, at the age of 17. It was the year 1826; Felix and his sister had just "discovered" Shakespeare together. He worked out the music in the garden of the house his father had recently bought. The overture opens with four prolonged chords. Then the fairy music, played by the violins and violas. Later there comes the Bergomask dance from the fifth act of the play; and the bray of an ass, describing Bottom. A great fly buzzed around the boy's head, and he wrote it into his score in quickly descending scale passages for the 'cellos.

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SATURDAY, MAY 24, 1919

(EMPIRE DAY)

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE, "Figaro's Wedding" . . . . . Mozart
3. SERENATA BARCAROLA . . . . . De Nardis
4. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti

---

5. NORWEGIAN RHAPSODY . . . . . Lalo
6. CLAIR DE LUNE from "Werther" . . . . . Massenet
7. { *a.* PASTORALE for wood-wind octet / *b.* CAPRICCIO for strings } . . . . . { D. Scarlatti (1685–1757)
   (Arranged by Mr. JACCHIA)
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "Thousand and One Nights" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

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MONDAY, MAY 26, 1919

PROGRAMME

1. MARCH, "Sambre et Meuse" . . . . . Planquette
2. OVERTURE, "William Tell" . . . . . Rossini
3. POLISH DANCE . . . . . Scharwenka
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 1 . . . . . Bizet
   a. Prelude *b.* Minuet *c.* Carillon
6. REVERIE (Bassoon and Orchestra) . . . . . Cassado
   (Mr. Abdon Laus)
7. IN THE GARDEN from the "Rustic Wedding" Symphony . . . . Goldmark
8. FINLANDIA . . . . . Sibelius

---

9. CARNIVAL IN PARIS . . . . . Svendsen
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. RIDE OF THE VALKYRIES . . . . . Wagner

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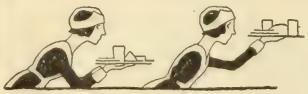

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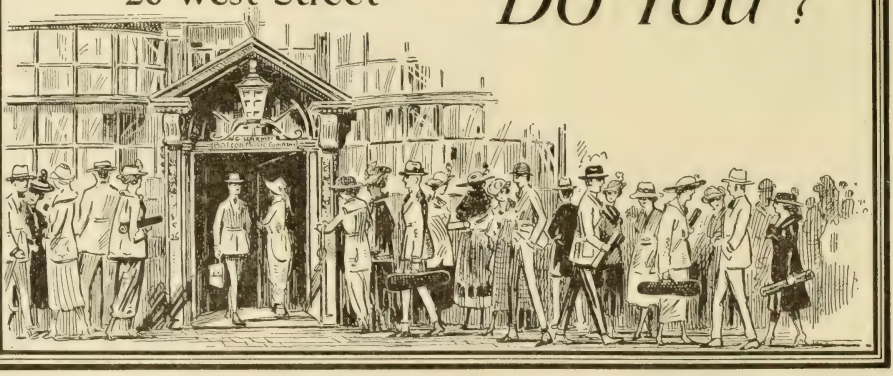

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TUESDAY, MAY 27, 1919

PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Phèdre" . . . . . Massenet
3. SOUVENIR . . . . . Drdla
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. TRIO, "Devotion" . . . . . Johnson
   (Violin, Mr. Jacques Hoffmann; Harp, Mr. Alfred Holy; Organ, Mr. Albert W. Snow)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. OVERTURE, "Rienzi" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. THE LOST CHORD . . . . . Sullivan
    (Solo Trumpet, Mr. Georges Mager)
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. CORTÉGE DE BACCHUS . . . . . Delibes

* "Peer Gynt" brought Norway's greatest writer and composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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WEDNESDAY, MAY 28, 1919

HARVARD NIGHT

PROGRAMME

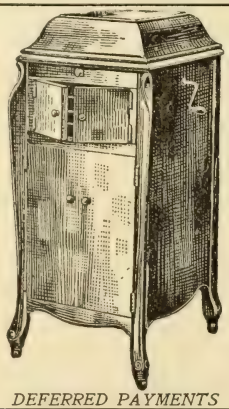
1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Zampa" . . . . . Herold
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. HARVARD GLEE CLUB
   - Drinking Song . . . . . ———
   - Lullaby . . . . . Brahms
   - Hunting Song . . . . . Bullard
   - Serenade . . . . . Haydn

---

5. BACCHANALE from "Tannhäuser" . . . . . Wagner
6. SLAVONIC DANCE No. 1 . . . . . Dvořák
7. LULLABY FOR STRINGS from "Stevensoniana" . . . . . E. B. Hill
8. HARVARD GLEE CLUB
   - Traestat hoc Nobis . . . . . Chadwick
   - Morning Hymn . . . . . Henschel
   - Prayer of Thanksgiving . . . . . ———

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. QUARTET from "Rigoletto" . . . . . Verdi
11. HUNGARIAN DANCE No. 1 . . . . . Brahms
12. MARCH, "Up the Street" . . . . . Morse



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NATURE'S TONICS

THURSDAY, MAY 29, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomone" . . . . . Waldteufel
3. ANDANTE CANTABILE . . . . . Tschaikowsky
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. FLUTE SOLO { *a.* Romance without words . . . . . Guilmant
   b. Polonaise . . . . . Pessard
   (Mr. Arthur Brooke)
7. DANCE OF THE PRIESTESSES OF DAGON from "Samson and Delilah" Saint-Saëns
8. RONDO CAPRICCIOSO . . . . . Mendelssohn–Jacchia

---

9. SELECTION, "Maytime" . . . . . Romberg
10. MINUET . . . . . Puccini
11. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . Wolf–Ferrari
12. PRELUDE to "Die Meistersinger" . . . . . Wagner

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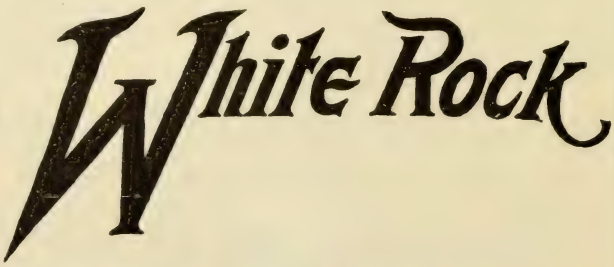

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The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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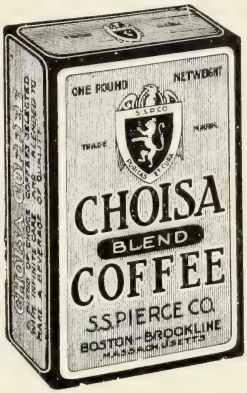

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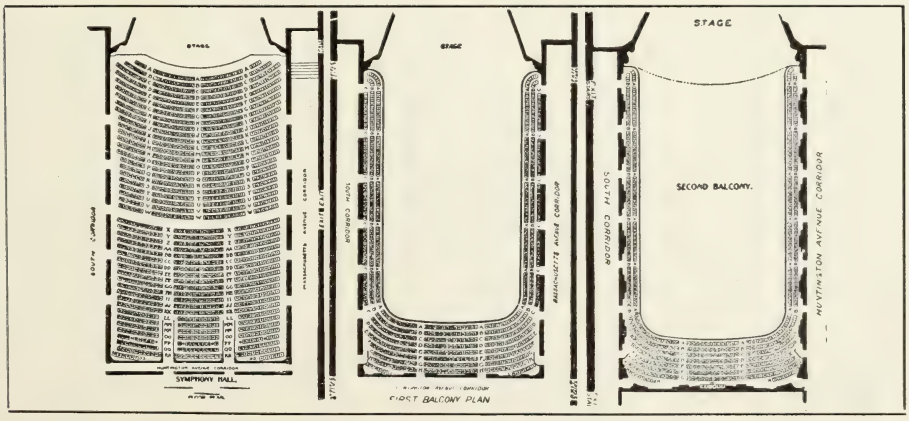

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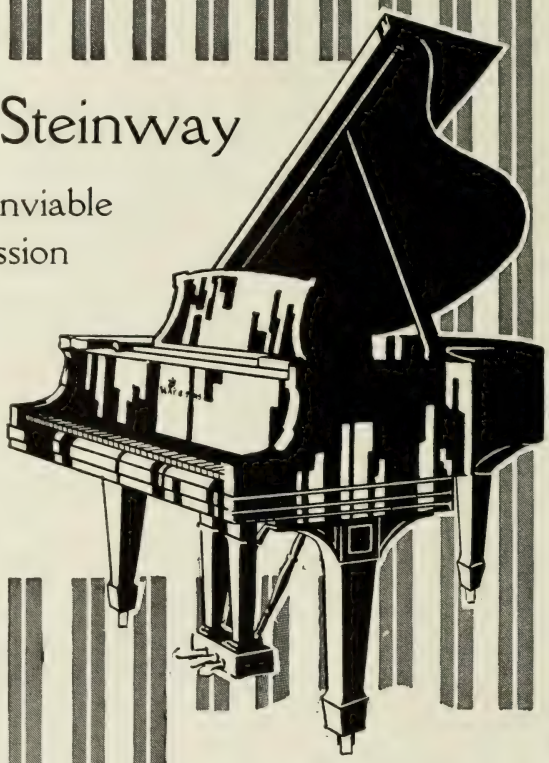

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Boston, Friday, May 23, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 17

FRIDAY, MAY 23, 1919

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. MARCH, "Old Roxbury" . . . . . Zach
2. *OVERTURE, "Midsummer Night's Dream" . . . . . Mendelssohn
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. DANSE MACABRE . . . . . Saint-Saëns

---

5. OVERTURE to "Orpheus" . . . . . Offenbach
6. FANTASIA, "Rigoletto" . . . . . Verdi
7. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. MINUET . . . . . Paderewski
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

* Mendelssohn composed this overture, which is one of the most delightful and fresh of his works, at the age of 17. It was the year 1826; Felix and his sister had just "discovered" Shakespeare together. He worked out the music in the garden of the house his father had recently bought. The overture opens with four prolonged chords. Then the fairy music, played by the violins and violas. Later there comes the Bergomask dance from the fifth act of the play; and the bray of an ass, describing Bottom. A great fly buzzed around the boy's head, and he wrote it into his score in quickly descending scale passages for the 'cellos.

EMPIRE DAY . . . . . **Saturday, May 24**
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SATURDAY, MAY 24, 1919

(EMPIRE DAY)

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE, "Figaro's Wedding" . . . . . Mozart
3. SERENATA BARCAROLA . . . . . De Nardis
4. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti

---

5. NORWEGIAN RHAPSODY . . . . . Lalo
6. CLAIR DE LUNE from "Werther" . . . . . Massenet
7. { *a.* PASTORALE for wood-wind octet / *b.* CAPRICCIO for strings } . . . . . { D. Scarlatti (1685–1757)
   (Arranged by Mr. JACCHIA)
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "Thousand and One Nights" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

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MONDAY, MAY 26, 1919

PROGRAMME

1. MARCH, "Sambre et Meuse" . . . . . Planquette
2. OVERTURE, "William Tell" . . . . . Rossini
3. POLISH DANCE . . . . . Scharwenka
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 1 . . . . . Bizet
   a. Prelude *b.* Minuet *c.* Carillon
6. REVERIE (Bassoon and Orchestra) . . . . . Cassado
   (Mr. Abdon Laus)
7. IN THE GARDEN from the "Rustic Wedding" Symphony . . . . Goldmark
8. FINLANDIA . . . . . Sibelius

---

9. *CARNIVAL IN PARIS . . . . . Svendsen
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. RIDE OF THE VALKYRIES . . . . . Wagner

* In 1871 Johan Svendsen, the noted Norwegian composer, came to America to marry an American lady whom he had met in Paris. At the end of the war he was befriended by Liszt and visited Wagner at Bayreuth, where he spent his happiest days, and composed the "Carnival in Paris." The Carnivals at Paris, Venice, Rome and Vienna are a matter of history. An important part of the Parisian one was the ball at the "Opéra," which was notoriously licentious in its day.

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TUESDAY, MAY 27, 1919

PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Phèdre" . . . . . Massenet
3. SOUVENIR . . . . . Drdla
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. TRIO, "Devotion" . . . . . Johnson
   (Violin, Mr. Jacques Hoffmann; Harp, Mr. Alfred Holy; Organ, Mr. Albert W. Snow)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. OVERTURE, "Rienzi" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. THE LOST CHORD . . . . . Sullivan
    (Solo Trumpet, Mr. Georges Mager)
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. CORTÉGE DE BACCHUS . . . . . Delibes

* "Peer Gynt" brought Norway's greatest writer and composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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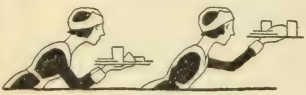

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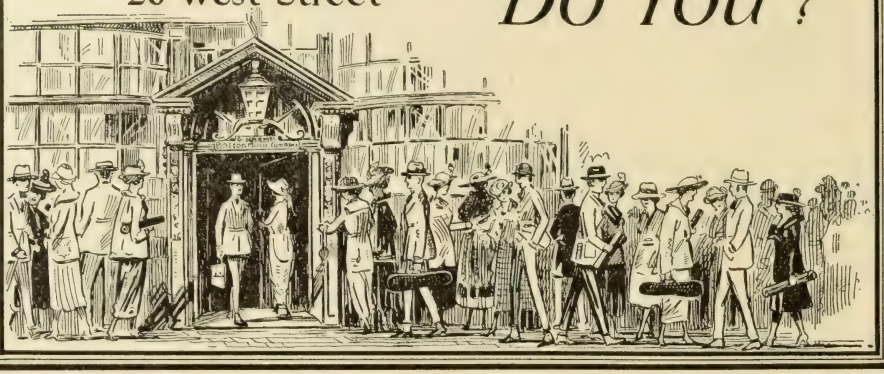

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WEDNESDAY, MAY 28, 1919

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PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Zampa" . . . . . Herold
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. HARVARD GLEE CLUB
   - Drinking Song . . . . . ———
   - Lullaby . . . . . Brahms
   - Hunting Song . . . . . Bullard
   - Serenade . . . . . Haydn

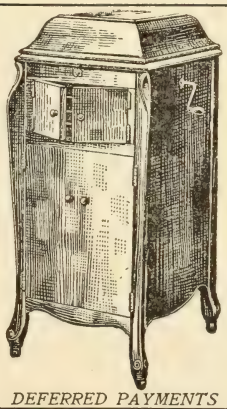
---

5. *BACCHANALE from "Tannhäuser" . . . . . Wagner
6. SLAVONIC DANCE No. 1 . . . . . Dvořák
7. LULLABY FOR STRINGS from "Stevensoniana" . . . . . E. B. Hill
8. HARVARD GLEE CLUB
   - Traestat hoc Nobis . . . . . Chadwick
   - Morning Hymn . . . . . Henschel
   - Prayer of Thanksgiving . . . . . ———

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. QUARTET from "Rigoletto" . . . . . Verdi
11. HUNGARIAN DANCE No. 1 . . . . . Brahms
12. MARCH, "Up the Street" . . . . . Morse

* An opera in Paris, in 1861, was inconceivable without a ballet. Accordingly, when Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to change his score for the purpose. The marvellous Bacchanale, introducing the first act, is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are numerous heated accounts of the famous performance, and the riot which the "Jockey Club" incited in their efforts to break it up.



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NATURE'S TONICS

THURSDAY, MAY 29, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomone" . . . . . Waldteufel
3. ANDANTE CANTABILE . . . . . Tschaikowsky
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. FLUTE SOLO { *a.* Romance without words . . . . . Guilmant
   b. Polonaise . . . . . Pessard
   (Mr. Arthur Brooke)
7. DANCE OF THE PRIESTESSES OF DAGON from "Samson and Delilah" Saint-Saëns
8. RONDO CAPRICCIOSO . . . . . Mendelssohn–Jacchia

---

9. SELECTION, "Maytime" . . . . . Romberg
10. MINUET . . . . . Puccini
11. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . Wolf–Ferrari
12. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

* Its sequence of themes makes the Prelude almost a condensation of the opera itself. The first bars reveal the march of the pedantic mastersingers of mediæval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, and fs to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the prize song, and the guild theme simultaneously, in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game; for this feat of counterpoint is unequalled. The Prelude ends with an apotheosis of the opening march.

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FRIDAY, MAY 30, 1919

DECORATION DAY PROGRAMME

1. OVERTURE, "Siege of Corinth" . . . . . Rossini
2. MEMORIES . . . . . Cadman
3. CANZONE . . . . . van Westerhout
4. FANTASIA, "Faust" (with organ) . . . . . Gounod

---

5. THE SOULS OF OUR HEROES . . . . . Randegger
6. NOËL (Christmas) . . . . . Chadwick
7. *VALSE TRISTE . . . . . Sibelius
8. LARGO (with organ) . . . . . Handel

---

9. ALLEGRO MOLTO VIVACE from the "Symphonie Pathétique" . . Tschaikowsky
10. ARIA (strings and organ) . . . . . Rehfeld
11. AMERICAN PATROL . . . . . Meacham
12. MISERERE from "Il Trovatore" . . . . . Verdi

* Jean Sibelius is a famous living Finnish composer. This waltz is from his incidental music to the drama "Kuomela" ("Death"), which portrays a dying mother in her last delirium. "It is night. The woman's son, wearied by watching over her, has fallen asleep. Music is heard in the distance which sounds nearer and louder with the increasing, reddish light, and at last it becomes a waltz melody. The mother awakes, leaves her bed, and moves about lightly and noiselessly, while in the waltz measure she beckons on all sides. Then appear couples, dancing. She mingles with them and tries to draw their glances, but they seem to avoid her. . . . There is mad dancing, and when the wildness is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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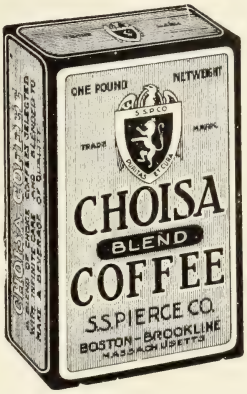
The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

CHOISA COFFEE



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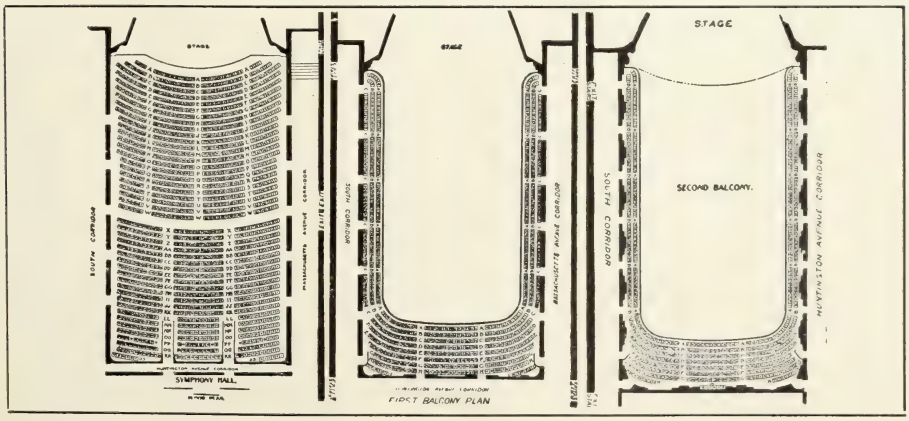

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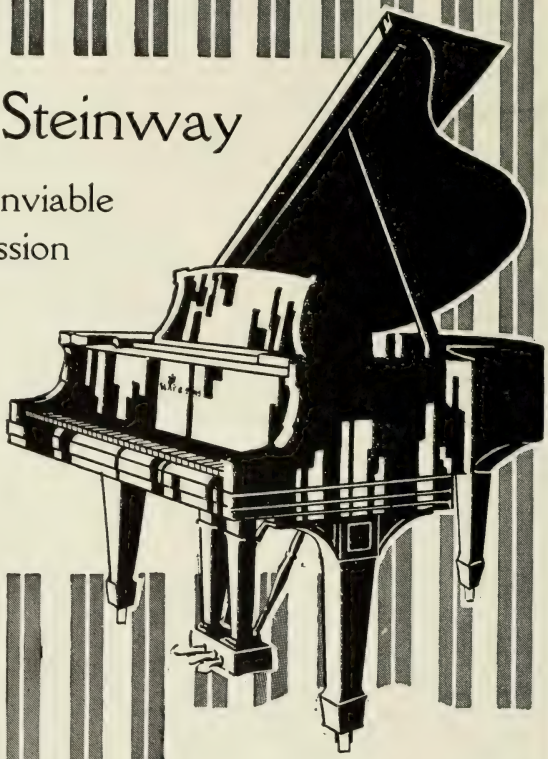

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(EMPIRE DAY)

(Owing to the indisposition of Mr. Jacchia, Mr. Lenom will conduct to-night's Concert)

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE, "Figaro's Wedding" . . . . . Mozart
3. SERENATA BARCAROLA . . . . . De Nardis
4. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti

---

5. NORWEGIAN RHAPSODY . . . . . Lalo
6. CLAIR DE LUNE from "Werther" . . . . . Massenet
7. { *a.* PASTORALE for wood-wind octet; *b.* CAPRICCIO for strings } . . . . . { D. Scarlatti (1685–1757) }
   (Arranged by Mr. JACCHIA)
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. MARCHE SLAVE . . . . . Tschaikowsky
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "Thousand and One Nights" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

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MONDAY, MAY 26, 1919

PROGRAMME

1. MARCH, "Sambre et Meuse" . . . . . Planquette
2. OVERTURE, "William Tell" . . . . . Rossini
3. POLISH DANCE . . . . . Scharwenka
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 1 . . . . . Bizet
   a. Prelude *b.* Minuet *c.* Carillon
6. REVERIE (Bassoon and Orchestra) . . . . . Cassado
   (Mr. Abdon Laus)
7. IN THE GARDEN from the "Rustic Wedding" Symphony . . . . Goldmark
8. FINLANDIA . . . . . Sibelius

---

9. *CARNIVAL IN PARIS . . . . . Svendsen
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. RIDE OF THE VALKYRIES . . . . . Wagner

* In 1871 Johan Svendsen, the noted Norwegian composer, came to America to marry an American lady whom he had met in Paris. At the end of the war he was befriended by Liszt and visited Wagner at Bayreuth, where he spent his happiest days, and composed the "Carnival in Paris." The Carnivals at Paris, Venice, Rome and Vienna are a matter of history. An important part of the Parisian one was the ball at the "Opéra," which was notoriously licentious in its day.

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TUESDAY, MAY 27, 1919

PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Phèdre" . . . . . Massenet
3. SOUVENIR . . . . . Drdla
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. TRIO, "Devotion" . . . . . Johnson
   (Violin, Mr. Jacques Hoffmann; Harp, Mr. Alfred Holy; Organ, Mr. Albert W. Snow)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. OVERTURE, "Rienzi" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. THE LOST CHORD . . . . . Sullivan
    (Solo Trumpet, Mr. Georges Mager)
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. CORTÉGE DE BACCHUS . . . . . Delibes

* "Peer Gynt" brought Norway's greatest writer and composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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WEDNESDAY, MAY 28, 1919

HARVARD NIGHT

PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Zampa" . . . . . Herold
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. HARVARD GLEE CLUB
   - Drinking Song . . . . . ———
   - Lullaby . . . . . Brahms
   - Hunting Song . . . . . Bullard
   - Serenade . . . . . Haydn

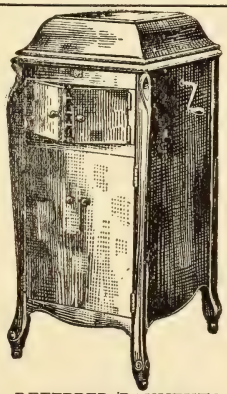
---

5. *BACCHANALE from "Tannhäuser" . . . . . Wagner
6. SLAVONIC DANCE No. 1 . . . . . Dvořák
7. LULLABY FOR STRINGS from "Stevensoniana" . . . . . E. B. Hill
8. HARVARD GLEE CLUB
   - Traestat hoc Nobis . . . . . Chadwick
   - Morning Hymn . . . . . Henschel
   - Prayer of Thanksgiving . . . . . ———

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. QUARTET from "Rigoletto" . . . . . Verdi
11. HUNGARIAN DANCE No. 1 . . . . . Brahms
12. MARCH, "Up the Street" . . . . . Morse

* An opera in Paris, in 1861, was inconceivable without a ballet. Accordingly, when Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to change his score for the purpose. The marvellous Bacchanale, introducing the first act, is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are numerous heated accounts of the famous performance, and the riot which the "Jockey Club" incited in their efforts to break it up.



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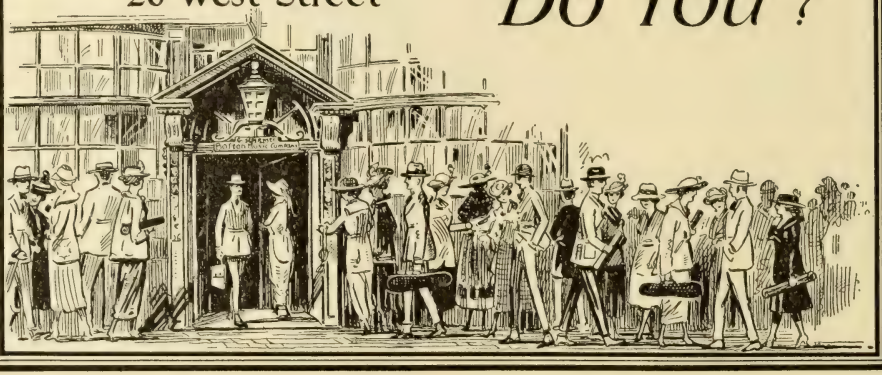

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NATURE'S TONICS

THURSDAY, MAY 29, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomone" . . . . . Waldteufel
3. ANDANTE CANTABILE . . . . . Tschaikowsky
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. FLUTE SOLO { *a.* Romance without words . . . . . Guilmant
   b. Polonaise . . . . . Pessard
   (Mr. Arthur Brooke)
7. DANCE OF THE PRIESTESSES OF DAGON from "Samson and Delilah" Saint-Saëns
8. RONDO CAPRICCIOSO . . . . . Mendelssohn-Jacchia

---

9. SELECTION, "Maytime" . . . . . Romberg
10. MINUET . . . . . Puccini
11. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
12. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

* Its sequence of themes makes the Prelude almost a condensation of the opera itself. The first bars reveal the march of the pedantic mastersingers of mediæval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, and fs to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the prize song, and the guild theme simultaneously, in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game; for this feat of counterpoint is unequalled. The Prelude ends with an apotheosis of the opening march.

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FRIDAY, MAY 30, 1919

DECORATION DAY PROGRAMME

1. OVERTURE, "Siege of Corinth" . . . . . Rossini
2. MEMORIES . . . . . Cadman
3. CANZONE . . . . . van Westerhout
4. FANTASIA, "Faust" (with organ) . . . . . Gounod

---

5. THE SOULS OF OUR HEROES . . . . . Randegger
6. NOËL (Christmas) . . . . . Chadwick
7. *VALSE TRISTE . . . . . Sibelius
8. LARGO (with organ) . . . . . Handel

---

9. ALLEGRO MOLTO VIVACE from the "Symphonie Pathétique" . . Tschaikowsky
10. ARIA (strings and organ) . . . . . Rehfeld
11. AMERICAN PATROL . . . . . Meacham
12. MISERERE from "Il Trovatore" . . . . . Verdi

* Jean Sibelius is a famous living Finnish composer. This waltz is from his incidental music to the drama "Kuomela" ("Death"), which portrays a dying mother in her last delirium. "It is night. The woman's son, wearied by watching over her, has fallen asleep. Music is heard in the distance which sounds nearer and louder with the increasing, reddish light, and at last it becomes a waltz melody. The mother awakes, leaves her bed, and moves about lightly and noiselessly, while in the waltz measure she beckons on all sides. Then appear couples, dancing. She mingles with them and tries to draw their glances, but they seem to avoid her. . . . There is mad dancing, and when the wildness is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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SATURDAY, MAY 31, 1919

PROGRAMME

1. MARCH, "Khaki Sammy" . . . . . Carpenter
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
7. THE MARIONETTES . . . . . Lacome
8. HUNGARIAN RHAPSODY No. 1 in F . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. NARCISSUS . . . . . Nevin
11. INTERMEZZO, "Cavalleria Rusticana" (with organ) . . . . Mascagni
12. *INVITATION TO THE DANCE . . . . . Weber–Berlioz

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase: the dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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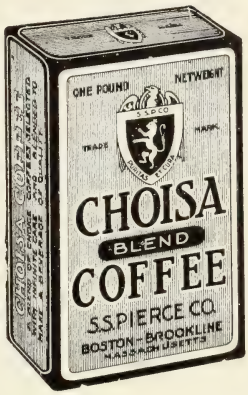
The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

CHOISA COFFEE



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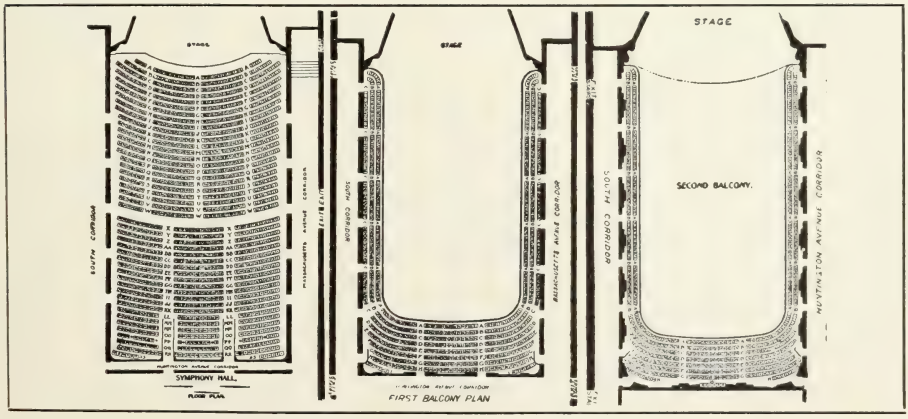

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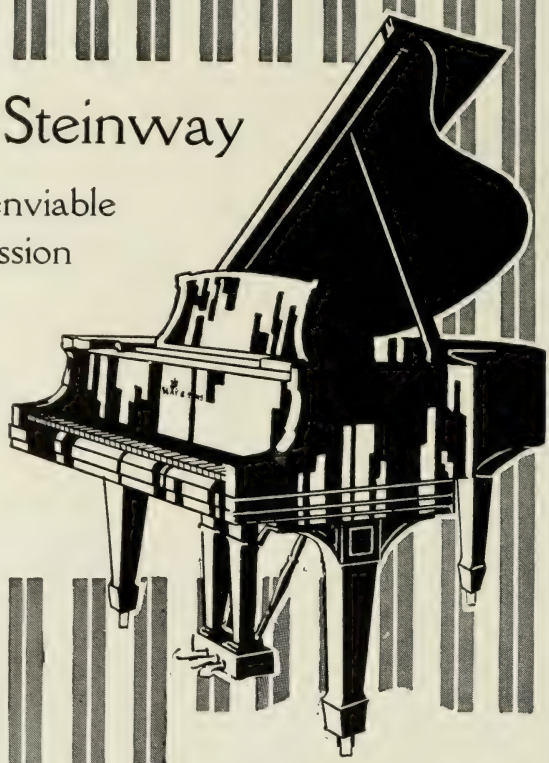

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Boston, Monday, May 26, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 19

MONDAY, MAY 26, 1919

PROGRAMME

1. MARCH, "Sambre et Meuse" . . . . . Planquette
2. OVERTURE, "William Tell" . . . . . Rossini
3. POLISH DANCE . . . . . Scharwenka
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 1 . . . . . Bizet
   a. Prelude *b.* Minuet *c.* Carillon
6. REVERIE (Bassoon and Orchestra) . . . . . Cassado
   (Mr. ABDON LAUS)
7. IN THE GARDEN from the "Rustic Wedding" Symphony . . . . Goldmark
8. FINLANDIA . . . . . Sibelius

---

9. *CARNIVAL IN PARIS . . . . . Svendsen
10. ROMANZA . . . . . van Westerhout
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. RIDE OF THE VALKYRIES . . . . . Wagner

* In 1871 Johan Svendsen, the noted Norwegian composer, came to America to marry an American lady whom he had met in Paris. At the end of the war he was befriended by Liszt and visited Wagner at Bayreuth, where he spent his happiest days, and composed the "Carnival in Paris." The Carnivals at Paris, Venice, Rome and Vienna are a matter of history. An important part of the Parisian one was the ball at the "Opéra," which was notoriously licentious in its day.

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DECORATION DAY	**Friday, May 30**
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ITALIAN NIGHT	**Thursday, June 5**

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TUESDAY, MAY 27, 1919

PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Phèdre" . . . . . Massenet
3. SOUVENIR . . . . . Drdla
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. TRIO, "Devotion" . . . . . Johnson
   (Violin, Mr. Jacques Hoffmann; Harp, Mr. Alfred Holy; Organ, Mr. Albert W. Snow)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. OVERTURE, "Rienzi" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. THE LOST CHORD . . . . . Sullivan
    (Solo Trumpet, Mr. Georges Mager)
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. CORTÉGE DE BACCHUS . . . . . Delibes

* "Peer Gynt" brought Norway's greatest writer and composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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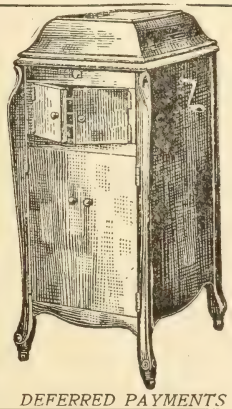
WEDNESDAY, MAY 28, 1919

HARVARD NIGHT

PROGRAMME

1.	MARCH, "101st Infantry"		Maquarre
2.	OVERTURE, "Zampa"		Herold
3.	WALTZ, "Estudiantina"		Waldteufel
4.	HARVARD GLEE CLUB	Drinking Song	———
		Lullaby	Brahms
		Hunting Song	Bullard
		Serenade	Haydn
5.	*BACCHANALE from "Tannhäuser"		Wagner
6.	SLAVONIC DANCE No. 1		Dvořák
7.	LULLABY FOR STRINGS from "Stevensoniana"		E. B. Hill
8.	HARVARD GLEE CLUB	Traestat hoc Nobis	Chadwick
		Morning Hymn	Henschel
		Prayer of Thanksgiving	———
9.	SELECTION, "Sinbad"		Romberg
10.	QUARTET from "Rigoletto"		Verdi
11.	HUNGARIAN DANCE No. 1		Brahms
12.	MARCH, "Up the Street"		Morse

* An opera in Paris, in 1861, was inconceivable without a ballet. Accordingly, when Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to change his score for the purpose. The marvellous Bacchanale, introducing the first act, is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are numerous heated accounts of the famous performance, and the riot which the "Jockey Club" incited in their efforts to break it up.



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NATURE'S TONICS

THURSDAY, MAY 29, 1919

PROGRAMME

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2. WALTZ, "Pomone" . . . . . Waldteufel
3. ANDANTE CANTABILE . . . . . Tschaikowsky
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. FLUTE SOLO { *a.* Romance without words . . . . . Guilmant
   { *b.* Polonaise . . . . . Pessard
   (Mr. Arthur Brooke)
7. DANCE OF THE PRIESTESSES OF DAGON from "Samson and Delilah" Saint-Saëns
8. RONDO CAPRICCIOSO . . . . . Mendelssohn-Jacchia

---

9. SELECTION, "Maytime" . . . . . Romberg
10. MINUET . . . . . Puccini
11. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
12. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

* Its sequence of themes makes the Prelude almost a condensation of the opera itself. The first bars reveal the march of the pedantic mastersingers of mediæval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, and is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the prize song, and the guild theme simultaneously, in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game; for this feat of counterpoint is unequalled. The Prelude ends with an apotheosis of the opening march.

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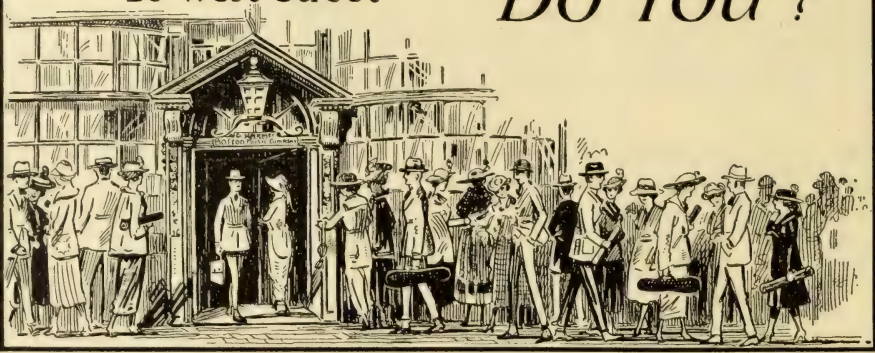

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FRIDAY, MAY 30, 1919

DECORATION DAY PROGRAMME

1. OVERTURE, "Siege of Corinth" . . . . . Rossini
2. MEMORIES . . . . . Cadman
3. CANZONE . . . . . van Westerhout
4. FANTASIA, "Faust" (with organ) . . . . . Gounod

---

5. THE SOULS OF OUR HEROES . . . . . Randegger
6. NOËL (Christmas) . . . . . Chadwick
7. *VALSE TRISTE . . . . . Sibelius
8. LARGO (with organ) . . . . . Handel

---

9. ALLEGRO MOLTO VIVACE from the "Symphonie Pathétique" . . Tschaikowsky
10. ARIA (strings and organ) . . . . . Rehfeld
11. AMERICAN PATROL . . . . . Meacham
12. MISERERE from "Il Trovatore" . . . . . Verdi

* Jean Sibelius is a famous living Finnish composer. This waltz is from his incidental music to the drama "Kuomela" ("Death"), which portrays a dying mother in her last delirium. "It is night. The woman's son, wearied by watching over her, has fallen asleep. Music is heard in the distance which sounds nearer and louder with the increasing, reddish light, and at last it becomes a waltz melody. The mother awakes, leaves her bed, and moves about lightly and noiselessly, while in the waltz measure she beckons on all sides. Then appear couples, dancing. She mingles with them and tries to draw their glances, but they seem to avoid her. . . . There is mad dancing, and when the wildness is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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SATURDAY, MAY 31, 1919

PROGRAMME

1. MARCH, "Khaki Sammy" . . . . . Carpenter
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
7. THE MARIONETTES . . . . . Lacome
8. HUNGARIAN RHAPSODY No. 1 in F . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. NARCISSUS . . . . . Nevin
11. INTERMEZZO, "Cavalleria Rusticana" (with organ) . . . . . Mascagni
12. *INVITATION TO THE DANCE . . . . . Weber–Berlioz

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase: the dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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MONDAY, JUNE 2, 1919

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Oberon" . . . . . Weber
3. ROMANZA . . . . . Cella
4. FANTASIA, "La Tosca" . . . . . Puccini

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5. *PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. INTERMEZZO, "Naïla" . . . . . Delibes
7. HYMN TO SAINT CECILIA . . . . . Gounod
   (Messrs. JACQUES HOFFMANN, Violin; ALFRED HOLY, Harp; ALBERT W. SNOW, Organ)
8. FINALE from the Fourth Symphony . . . . . Tschaikowsky

---

9. SELECTION, "Sometime" . . . . . Friml
10. REVERIE, "The Voice of Chimes" . . . . . Luigini
11. WALTZ, "Wine, Women and Song" . . . . . Strauss
12. IN THE HALL OF THE MOUNTAIN KING from "Peer Gynt" . . . Grieg

* Wagner describes the Prelude to his great love drama thus: "In long-drawn accents the insatiable desire surges up; from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest endeavor to find the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire unfulfilled as each fruition only brings forth seeds of fresh desire, till at last, in the depths of its exhaustion, the staring eye sees the glimmer of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of Night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

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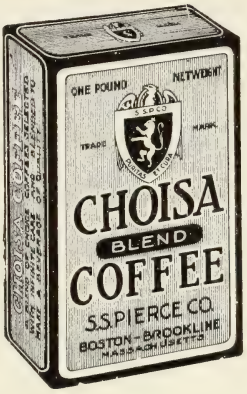

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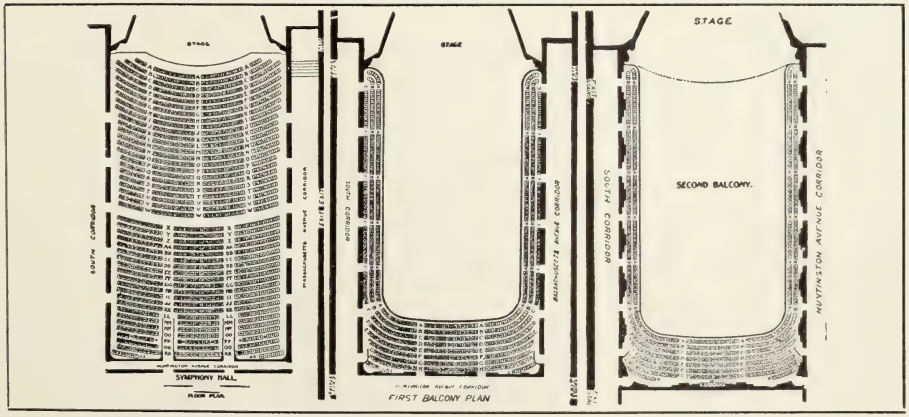

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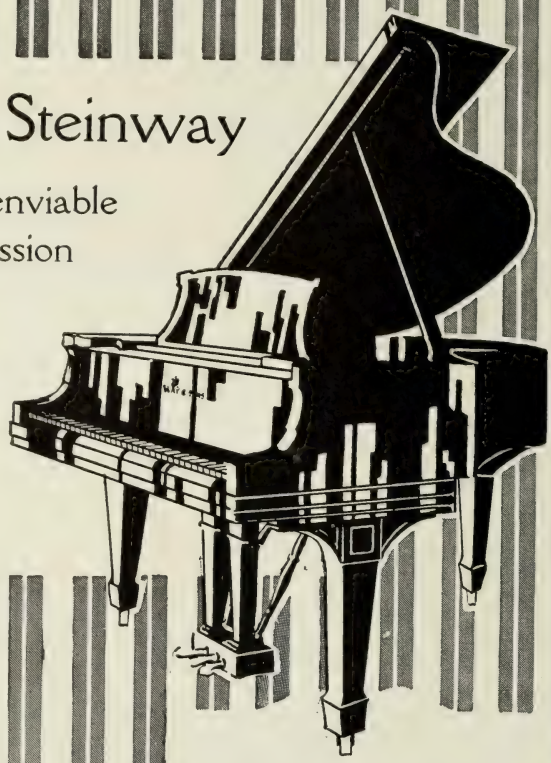

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TUESDAY, MAY 27, 1919
PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Phèdre" . . . . . Massenet
3. SOUVENIR . . . . . Drdla
4. FANTASIA, "Aïda" . . . . . Verdi

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. TRIO, "Devotion" . . . . . Johnson
   (Violin, Mr. JACQUES HOFFMANN; Harp, Mr. ALFRED HOLY; Organ, Mr. ALBERT W. SNOW)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. OVERTURE, "Rienzi" . . . . . Wagner

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. THE LOST CHORD . . . . . Sullivan
    (Solo Trumpet, Mr. GEORGES MAGER)
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. CORTÉGE DE BACCHUS . . . . . Delibes

* "Peer Gynt" brought Norway's greatest writer and composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania" leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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WEDNESDAY, MAY 28, 1919

HARVARD NIGHT

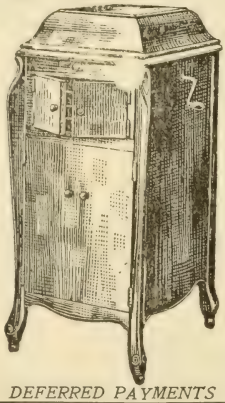
PROGRAMME

1. MARCH, "101st Infantry" . . . . . Maquarre
2. OVERTURE, "Zampa" . . . . . Herold
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. HARVARD GLEE CLUB
   - Drinking Song . . . . . ———
   - Lullaby . . . . . Brahms
   - Hunting Song . . . . . Bullard
   - Serenade . . . . . Haydn

5. *BACCHANALE from "Tannhäuser" . . . . . Wagner
6. SLAVONIC DANCE No. 1 . . . . . Dvořák
7. LULLABY FOR STRINGS from "Stevensoniana" . . . . . E. B. Hill, '94
8. HARVARD GLEE CLUB
   - Traestat hoc Nobis . . . . . Chadwick
   - Morning Hymn . . . . . Henschel
   - Prayer of Thanksgiving . . . . . ———

9. SELECTION, "Sinbad" . . . . . Romberg
10. QUARTET from "Rigoletto" . . . . . Verdi
11. HUNGARIAN DANCE No. 1 . . . . . Brahms
12. MARCH, "Up the Street" . . . . . Morse

* An opera in Paris, in 1861, was inconceivable without a ballet. Accordingly, when Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to change his score for the purpose. The marvellous Bacchanale, introducing the first act, is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are numerous heated accounts of the famous performance, and the riot which the "Jockey Club" incited in their efforts to break it up.



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NATURE'S TONICS

THURSDAY, MAY 29, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomone" . . . . . Waldteufel
3. ANDANTE CANTABILE . . . . . Tschaikowsky
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. FLUTE SOLO { *a.* Romance without words . . . . . Guilmant
   { *b.* Polonaise . . . . . Pessard
   (Mr. Arthur Brooke)
7. DANCE OF THE PRIESTESSES OF DAGON from "Samson and Delilah" Saint-Saëns
8. RONDO CAPRICCIOSO . . . . . Mendelssohn–Jacchia

---

9. SELECTION, "Maytime" . . . . . Romberg
10. MINUET . . . . . Puccini
11. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . . Wolf–Ferrari
12. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

* Its sequence of themes makes the Prelude almost a condensation of the opera itself. The first bars reveal the march of the pedantic mastersingers of mediæval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, and is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later a scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the prize song, and the guild theme simultaneously, in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game; for this feat of counterpoint is unequalled. The Prelude ends with an apotheosis of the opening march.

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FRIDAY, MAY 30, 1919

DECORATION DAY PROGRAMME

1. OVERTURE, "Siege of Corinth" . . . . . Rossini
2. MEMORIES . . . . . Cadman
3. CANZONE . . . . . van Westerhout
4. FANTASIA, "Faust" (with organ) . . . . . Gounod

---

5. THE SOULS OF OUR HEROES . . . . . Randegger
6. NOËL (Christmas) . . . . . Chadwick
7. *VALSE TRISTE . . . . . Sibelius
8. LARGO (with organ) . . . . . Handel

---

9. ALLEGRO MOLTO VIVACE from the "Symphonie Pathétique" . . Tschaikowsky
10. ARIA (strings and organ) . . . . . Rehfeld
11. AMERICAN PATROL . . . . . Meacham
12. MISERERE from "Il Trovatore" . . . . . Verdi

*Jean Sibelius is a famous living Finnish composer. This waltz is from his incidental music to the drama "Kuomela" ("Death"), which portrays a dying mother in her last delirium. "It is night. The woman's son, wearied by watching over her, has fallen asleep. Music is heard in the distance which sounds nearer and louder with the increasing, reddish light, and at last it becomes a waltz melody. The mother awakes, leaves her bed, and moves about lightly and noiselessly, while in the waltz measure she beckons on all sides. Then appear couples, dancing. She mingles with them and tries to draw their glances, but they seem to avoid her. . . . There is mad dancing, and when the wildness is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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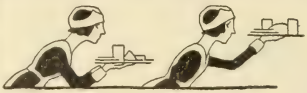

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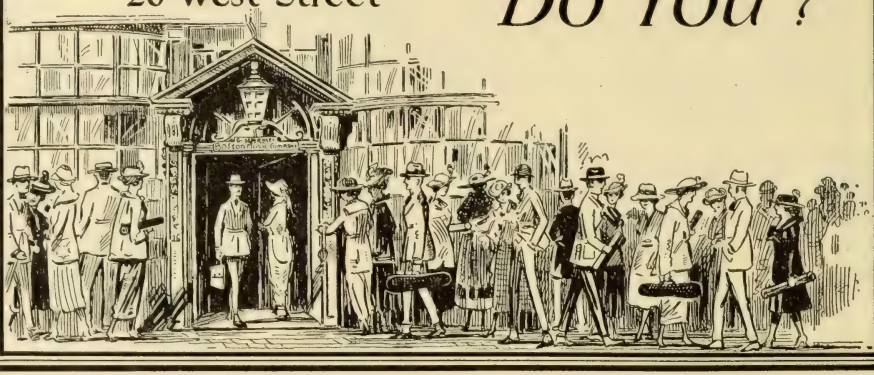

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SATURDAY, MAY 31, 1919

PROGRAMME

1. MARCH, "Khaki Sammy" . . . . . Carpenter
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
   (Mr. Georges Mager)
7. THE MARIONETTES . . . . . Lacome
8. HUNGARIAN RHAPSODY No. 1 in F . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. NARCISSUS . . . . . Nevin
11. INTERMEZZO, "Cavalleria Rusticana" (with organ) . . . . Mascagni
12. *INVITATION TO THE DANCE . . . . . Weber–Berlioz

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase: the dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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MONDAY, JUNE 2, 1919

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Oberon" . . . . . Weber
3. ROMANZA . . . . . Cella
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. *PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. INTERMEZZO, "Naïla" . . . . . Delibes
7. HYMN TO SAINT CECILIA . . . . . Gounod
   (Messrs. JACQUES HOFFMANN, Violin; ALFRED HOLY, Harp; ALBERT W. SNOW, Organ)
8. FINALE from the Fourth Symphony . . . . . Tschaikowsky

---

9. SELECTION, "Sometime" . . . . . Friml
10. REVERIE, "The Voice of Chimes" . . . . . Luigini
11. WALTZ, "Wine, Women and Song" . . . . . Strauss
12. IN THE HALL OF THE MOUNTAIN KING from "Peer Gynt" . . . Grieg

* Wagner describes the Prelude to his great love drama thus: "In long-drawn accents the insatiable desire surges up; from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest endeavor to find the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire unfulfilled as each fruition only brings forth seeds of fresh desire, till at last, in the depths of its exhaustion, the staring eye sees the glimmer of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of Night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

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TUESDAY, JUNE 3, 1919

WAR CAMP COMMUNITY SERVICE NIGHT

PROGRAMME

1. MARCH, "Bullets and Bayonets" . . . . . Sousa
2. OVERTURE, "Robespierre" . . . . . Litolff
3. WALTZ, "España" . . . . . Waldteufel
4. SELECTION, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . Mascagni
6. VIOLIN SOLO, Concert Fantasia . . . . . Rimsky-Korsakoff
   (FERDINAND THILLOIS)
7. QUARTET from "Rigoletto" . . . . . Verdi
8. PRELUDE TO ACT III, "Lohengrin" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CAVALRY CHARGE . . . . . Spindler
11. WALTZ, "Roses from the South" . . . . . Strauss
12. AMERICAN PATROL . . . . . Meacham

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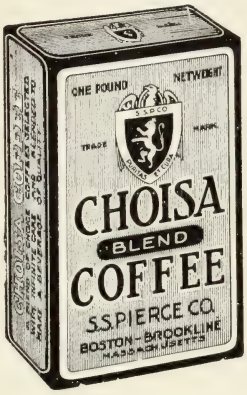

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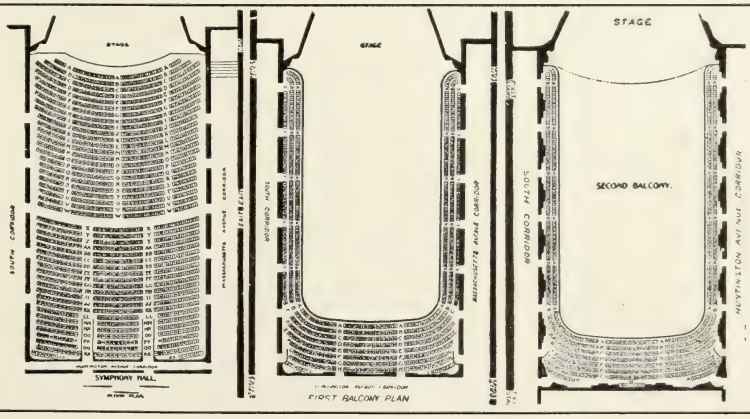

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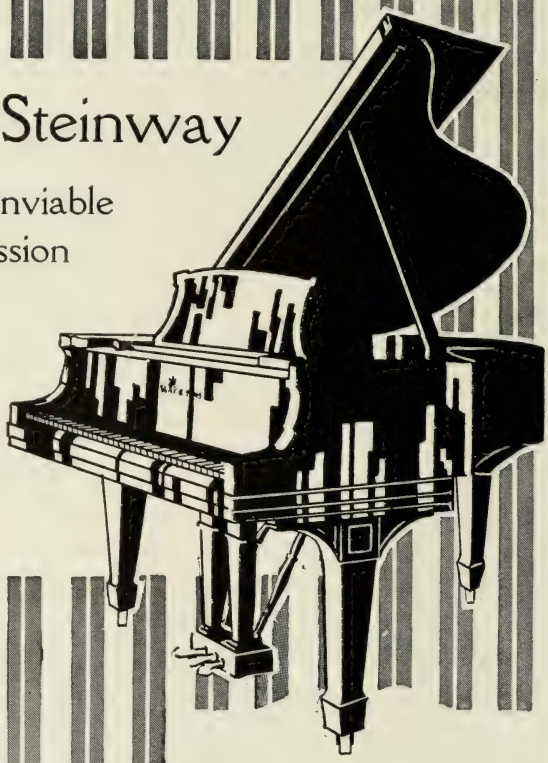

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PROGRAMME

1. MARCH, "101st Infantry" . . . Maquarre
2. OVERTURE, "Zampa" . . . Herold
3. WALTZ, "Estudiantina" . . . Waldteufel
4. HARVARD GLEE CLUB
   - Drinking Song . . . ———
   - Lullaby . . . Brahms
   - Hunting Song . . . Bullard
   - Serenade . . . Haydn
5. *BACCHANALE from "Tannhäuser" . . . Wagner
6. SLAVONIC DANCE No. 1 . . . Dvořák
7. LULLABY FOR STRINGS from "Stevensoniana" . . . E. B. Hill, '94
8. HARVARD GLEE CLUB
   - Traestat hoc Nobis . . . Chadwick
   - Morning Hymn . . . Henschel
   - Prayer of Thanksgiving . . . ———
9. SELECTION, "Sinbad" . . . Romberg
10. QUARTET from "Rigoletto" . . . Verdi
11. HUNGARIAN DANCE No. 1 . . . Brahms
12. MARCH, "Up the Street" . . . Morse

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* An opera in Paris, in 1861, was inconceivable without a ballet. Accordingly, when Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to change his score for the purpose. The marvellous Bacchanale, introducing the first act, is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are numerous heated accounts of the famous performance, and the riot which the "Jockey Club" incited in their efforts to break it up.

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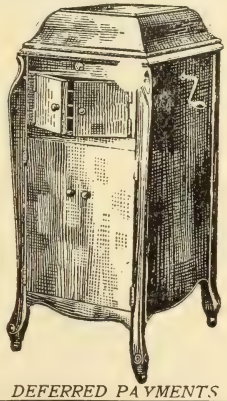

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THURSDAY, MAY 29, 1919

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomone" . . . . . Waldteufel
3. ANDANTE CANTABILE . . . . . Tschaikowsky
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. FLUTE SOLO { *a.* Romance without words . . . . . Guilmant
   b. Polonaise . . . . . Pessard
   (Mr. Arthur Brooke)
7. DANCE OF THE PRIESTESSES OF DAGON from "Samson and Delilah" Saint-Saëns
8. RONDO CAPRICCIOSO . . . . . Mendelssohn-Jacchia

---

9. SELECTION, "Maytime" . . . . . Romberg
10. MINUET . . . . . Puccini
11. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . Wolf-Ferrari
12. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

* Its sequence of themes makes the Prelude almost a condensation of the opera itself. The first bars reveal the march of the pedantic mastersingers of mediæval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, and is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later a scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the prize song, and the guild theme simultaneously, in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game; for this feat of counterpoint is unequalled. The Prelude ends with an apotheosis of the opening march.

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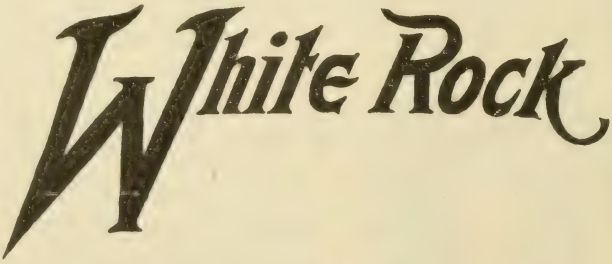

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FRIDAY, MAY 30, 1919

DECORATION DAY PROGRAMME

1. OVERTURE, "Siege of Corinth" . . . . . Rossini
2. MEMORIES . . . . . Cadman
3. CANZONE . . . . . van Westerhout
4. FANTASIA, "Faust" (with organ) . . . . . Gounod

---

5. THE SOULS OF OUR HEROES . . . . . Randegger
6. NOËL (Christmas) . . . . . Chadwick
7. *VALSE TRISTE . . . . . Sibelius
8. LARGO (with organ) . . . . . Handel

---

9. ALLEGRO MOLTO VIVACE from the "Symphonie Pathétique" . . Tschaikowsky
10. ARIA (strings and organ) . . . . . Rehfeld
11. AMERICAN PATROL . . . . . Meacham
12. MISERERE from "Il Trovatore" . . . . . Verdi

* Jean Sibelius is a famous living Finnish composer. This waltz is from his incidental music to the drama "Kuomela" ("Death"), which portrays a dying mother in her last delirium. "It is night. The woman's son, wearied by watching over her, has fallen asleep. Music is heard in the distance which sounds nearer and louder with the increasing, reddish light, and at last it becomes a waltz melody. The mother awakes, leaves her bed, and moves about lightly and noiselessly, while in the waltz measure she beckons on all sides. Then appear couples, dancing. She mingles with them and tries to draw their glances, but they seem to avoid her. . . . There is mad dancing, and when the wildness is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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SATURDAY, MAY 31, 1919

PROGRAMME

1. MARCH, "Khaki Sammy" . . . . . Carpenter
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
   (Mr. Georges Mager)
7. THE MARIONETTES . . . . . Lacome
8. HUNGARIAN RHAPSODY No. 1 in F . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. NARCISSUS . . . . . Nevin
11. INTERMEZZO, "Cavalleria Rusticana" (with organ) . . . . . Mascagni
12. *INVITATION TO THE DANCE . . . . . Weber–Berlioz

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase: the dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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Plain Lemonade	15
Fresh Fruit Lemonade	20
Soda Lemonade	20
White Rock Lemonade	20

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Fresh Fruit Orangeade		20
Granite State, Sparkling	¼ bot.	15
Ward's Orange Crush	¼ bot.	15

GINGER ALE

Cantrell & Cochrane's	½ bot.	25
Mayflower	¼ bot.	15
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Granite State	¼ bot.	15
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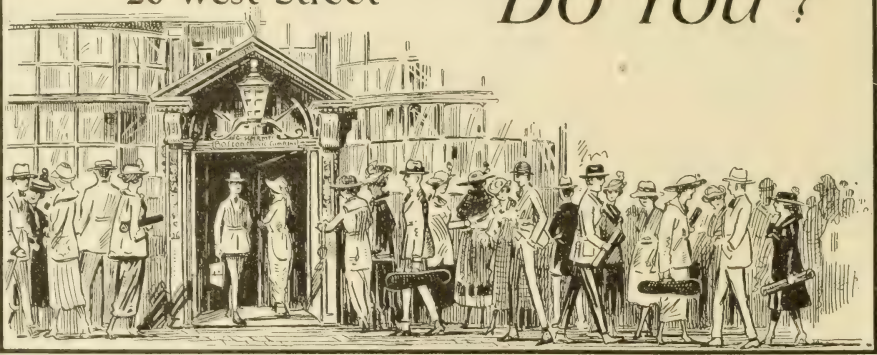

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MONDAY, JUNE 2, 1919

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Oberon" . . . . . Weber
3. ROMANZA . . . . . Cella
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. *PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. INTERMEZZO, "Naïla" . . . . . Delibes
7. HYMN TO SAINT CECILIA . . . . . Gounod
   (Messrs. JACQUES HOFFMANN, Violin; ALFRED HOLY, Harp; ALBERT W. SNOW, Organ)
8. FINALE from the Fourth Symphony . . . . . Tschaikowsky

---

9. SELECTION, "Sometime" . . . . . Friml
10. REVERIE, "The Voice of Chimes" . . . . . Luigini
11. WALTZ, "Wine, Women and Song" . . . . . Strauss
12. IN THE HALL OF THE MOUNTAIN KING from "Peer Gynt" . . . Grieg

* Wagner describes the Prelude to his great love drama thus: "In long-drawn accents the insatiable desire surges up; from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest endeavor to find the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire unfulfilled as each fruition only brings forth seeds of fresh desire, till at last, in the depths of its exhaustion, the staring eye sees the glimmer of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of Night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

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TUESDAY, JUNE 3, 1919

WAR CAMP COMMUNITY SERVICE NIGHT

PROGRAMME

1. MARCH, "Bullets and Bayonets" . . . . . Sousa
2. OVERTURE, "Robespierre" . . . . . Litolff
3. WALTZ, "España" . . . . . Waldteufel
4. SELECTION, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . Mascagni
6. VIOLIN SOLO, Concert Fantasia . . . . . Rimsky-Korsakoff
   (FERDINAND THILLOIS)
7. QUARTET from "Rigoletto" . . . . . Verdi
8. PRELUDE TO ACT III, "Lohengrin" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CAVALRY CHARGE . . . . . Spindler
11. WALTZ, "Roses from the South" . . . . . Strauss
12. AMERICAN PATROL . . . . . Meacham

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WEDNESDAY, JUNE 4, 1919

PROGRAMME

1. OVERTURE, "Raymond" . . . . . Thomas
2. BOHEMIAN DANCE from "Carmen" . . . . . Bizet
3. MARCHE MINIATURE . . . . . Tschaikowsky
4. FANTASIA, "Othello" . . . . . Verdi

---

5. THIRD HUNGARIAN RHAPSODY . . . . . Liszt
6. SOLO FOR OBOE . . . . . Paladilhe
   (Mr. Louis Speyer)
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. *OVERTURE to "The Bartered Bride" . . . . . Smetana

---

9. LITTLE SUITE . . . . . Trucco
   a. Reverie *b.* Arietta *c.* Gavotta
10. HUMORESQUE . . . . . Dvorák
11. VALSE BLEUE . . . . . Margis
12. SELECTION, "Katinka" . . . . . Friml

*Frederick Smetana, a Bohemian, was born in 1824 and died, afflicted with deafness and insanity, in 1884. When he was conductor at Prague, his younger compatriot, Dvorák, played under him. The two Czechs were destined to make for their country a music of independent, national character. As Smetana once stated, he wanted his music to bear the stamp of his native soil, to express the life, songs, and legends of his countrymen. He wanted his operas to benefit by Wagner without aping him, or any other foreigner. And he succeeded, particularly in this, his most popular opera. "The Bartered Bride" is in the comic vein, and its overture has become a part of every orchestral repertory the world over.

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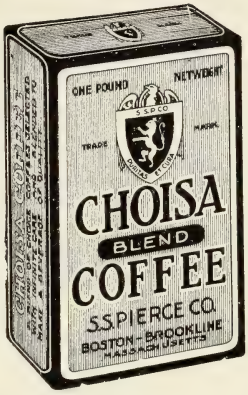

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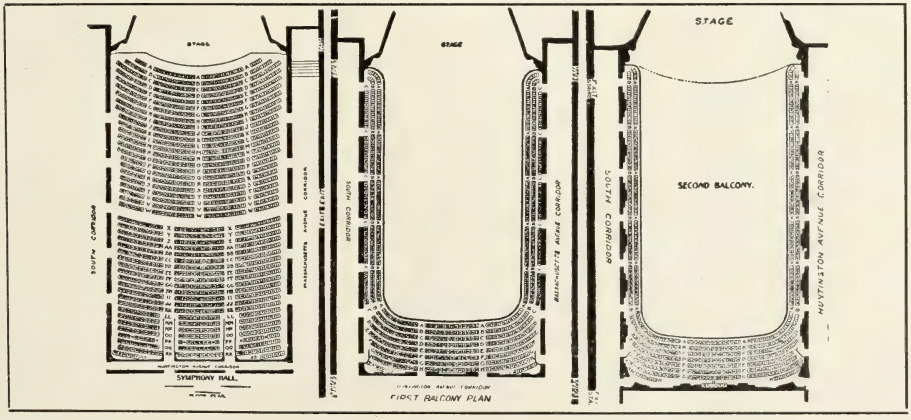

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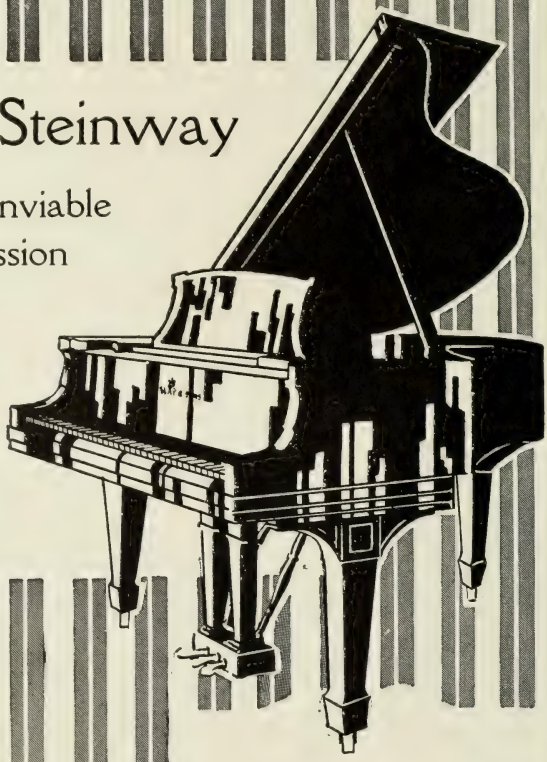

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Boston, Thursday, May 29, 1919 Orchestra of 80 Symphony Players **AGIDE JACCHIA, Conductor** **No. 22**

THURSDAY, MAY 29, 1919

(Owing to the indisposition of Mr. Jacchia, Mr. Lenom will conduct to-night's Concert)

PROGRAMME

1. OVERTURE, "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomone" . . . . . Waldteufel
3. ANDANTE CANTABILE . . . . . Tschaikowsky
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. FLUTE SOLO { *a.* Romance without words . . . . . Guilmant; *b.* Polonaise . . . . . Pessard }

(Mr. Arthur Brooke)

7. DANCE OF THE PRIESTESSES OF DAGON from "Samson and Delilah" Saint-Saëns
8. RONDO CAPRICCIOSO . . . . . Mendelssohn–Jacchia

---

9. SELECTION, "Maytime" . . . . . Romberg
10. MINUET . . . . . Puccini
11. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . Wolf–Ferrari
12. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

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* Its sequence of themes makes the Prelude almost a condensation of the opera itself. The first bars reveal the march of the pedantic mastersingers of mediæval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, and is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later a scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the prize song, and the guild theme simultaneously, in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game; for this feat of counterpoint is unequalled. The Prelude ends with an apotheosis of the opening march.

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FRIDAY, MAY 30, 1919

DECORATION DAY PROGRAMME

1. OVERTURE, "Siege of Corinth" . . . . . Rossini
2. MEMORIES . . . . . Cadman
3. CANZONE . . . . . van Westerhout
4. FANTASIA, "Faust" (with organ) . . . . . Gounod

---

5. THE SOULS OF OUR HEROES . . . . . Randegger
6. NOËL (Christmas) . . . . . Chadwick
7. *VALSE TRISTE . . . . . Sibelius
8. LARGO (with organ) . . . . . Handel

---

9. ALLEGRO MOLTO VIVACE from the "Symphonie Pathétique" . . Tschaikowsky
10. ARIA (strings and organ) . . . . . Rehfeld
11. AMERICAN PATROL . . . . . Meacham
12. MISERERE from "Il Trovatore" . . . . . Verdi

* Jean Sibelius is a famous living Finnish composer. This waltz is from his incidental music to the drama "Kuomela" ("Death"), which portrays a dying mother in her last delirium. "It is night. The woman's son, wearied by watching over her, has fallen asleep. Music is heard in the distance which sounds nearer and louder with the increasing, reddish light, and at last it becomes a waltz melody. The mother awakes, leaves her bed, and moves about lightly and noiselessly, while in the waltz measure she beckons on all sides. Then appear couples, dancing. She mingles with them and tries to draw their glances, but they seem to avoid her. . . . There is mad dancing, and when the wildness is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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SATURDAY, MAY 31, 1919

PROGRAMME

1. MARCH, "Khaki Sammy" . . . . . Carpenter
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
   (Mr. G. F. Heim)
7. THE MARIONETTES . . . . . Lacome
8. HUNGARIAN RHAPSODY No. 1 in F . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. NARCISSUS . . . . . Nevin
11. INTERMEZZO, "Cavalleria Rusticana" (with organ) . . . . . Mascagni
12. *INVITATION TO THE DANCE . . . . . Weber–Berlioz

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase: the dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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MONDAY, JUNE 2, 1919

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Oberon" . . . . . Weber
3. ROMANZA . . . . . Cella
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. *PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. INTERMEZZO, "Naïla" . . . . . Delibes
7. HYMN TO SAINT CECILIA . . . . . Gounod
   (Messrs. JACQUES HOFFMANN, Violin; ALFRED HOLY, Harp; ALBERT W. SNOW, Organ)
8. FINALE from the Fourth Symphony . . . . . Tschaikowsky

---

9. SELECTION, "Sometime" . . . . . Friml
10. REVERIE, "The Voice of Chimes" . . . . . Luigini
11. WALTZ, "Wine, Women and Song" . . . . . Strauss
12. IN THE HALL OF THE MOUNTAIN KING from "Peer Gynt" . . Grieg

* Wagner describes the Prelude to his great love drama thus: "In long-drawn accents the insatiable desire surges up; from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest endeavor to find the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire unfulfilled as each fruition only brings forth seeds of fresh desire, till at last, in the depths of its exhaustion, the staring eye sees the glimmer of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of Night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

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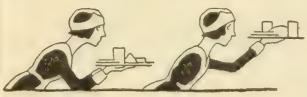

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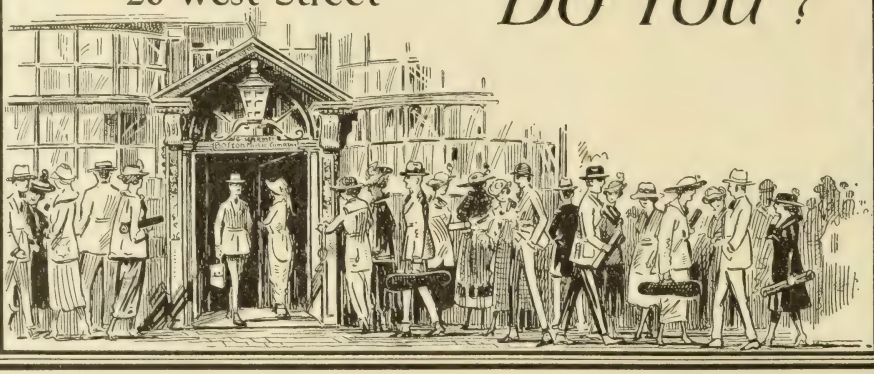

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WAR CAMP COMMUNITY SERVICE NIGHT

PROGRAMME

1. MARCH, "Bullets and Bayonets" . . . . . Sousa
2. OVERTURE, "Robespierre" . . . . . Litolff
3. WALTZ, "España" . . . . . Waldteufel
4. SELECTION, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . . Mascagni
6. VIOLIN SOLO, Concert Fantasia . . . . . Rimsky-Korsakoff
   (FERDINAND THILLOIS)
7. QUARTET from "Rigoletto" . . . . . Verdi
8. PRELUDE TO ACT III, "Lohengrin" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CAVALRY CHARGE . . . . . Spindler
11. WALTZ, "Roses from the South" . . . . . Strauss
12. AMERICAN PATROL . . . . . Meacham

Ferdinand Thillois came to this country with the French Military Band last spring and was engaged the following autumn as leader of the second violins in the Boston Symphony Orchestra. At the outbreak of the war he was called to military duty in the 91st Infantry, and thus his career as musician in Paris was interrupted. He fought through the battles of the Marne, the Argonne, and the Chemin des Dames. In the last battle he was wounded, and spent eleven months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital, playing for his wounded comrades.

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WEDNESDAY, JUNE 4, 1919

PROGRAMME

1. OVERTURE, "Raymond" . . . . . Thomas
2. BOHEMIAN DANCE from "Carmen" . . . . . Bizet
3. MARCHE MINIATURE . . . . . Tschaikowsky
4. FANTASIA, "Othello" . . . . . Verdi

---

5. THIRD HUNGARIAN RHAPSODY . . . . . Liszt
6. SOLO FOR OBOE . . . . . Paladilhe
   (Mr. Louis Speyer)
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. *OVERTURE to "The Bartered Bride" . . . . . Smetana

---

9. LITTLE SUITE . . . . . Trucco
   a. Reverie *b.* Arietta *c.* Gavotta
10. HUMORESQUE . . . . . Dvorák
11. VALSE BLEUE . . . . . Margis
12. SELECTION, "Katinka" . . . . . Friml

*Frederick Smetana, a Bohemian, was born in 1824 and died, afflicted with deafness and insanity, in 1884. When he was conductor at Prague, his younger compatriot, Dvorák, played under him. The two Czechs were destined to make for their country a music of independent, national character. As Smetana once stated, he wanted his music to bear the stamp of his native soil, to express the life, songs, and legends of his countrymen. He wanted his operas to benefit by Wagner without aping him, or any other foreigner. And he succeeded, particularly in this, his most popular opera. "The Bartered Bride" is in the comic vein, and its overture has become a part of every orchestral repertory the world over.

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THURSDAY, JUNE 5, 1919

ITALIAN NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE, "William Tell" . . . . . Rossini
3. INTERLUDE . . . . . Tirindelli
4. INTERMEZZO from "L'Amico Fritz" . . . . . Mascagni

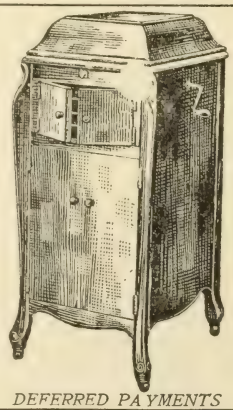
---

5. SUITE . . . . . van Westerhout
   a. Children's Parade *b.* Canzone *c.* Romance *d.* Children at Play
   (Orchestrated by Mr. JACCHIA)
6. VIOLIN SOLO, "La Follia" . . . . . Corelli (1653–1713)
   (Mr. ANTONIO GERARDI)
7. { *a.* PASTORALE for wood-wind octet / *b.* CAPRICCIO for strings } . . . . . Scarlatti (1685–1757)
   (Arranged by Mr. JACCHIA)
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. OVERTURE, "Le Baruffe Chiozzote" . . . . . Sinigaglia
10. MINUET . . . . . Puccini
11. WALTZ, "Il Bacio" . . . . . Arditi
12. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

* Alfred Casella, one of the most brilliant and daring of a group of young Italian composers, was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song "Funiculi, Funicula."



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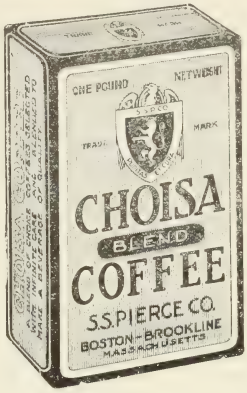

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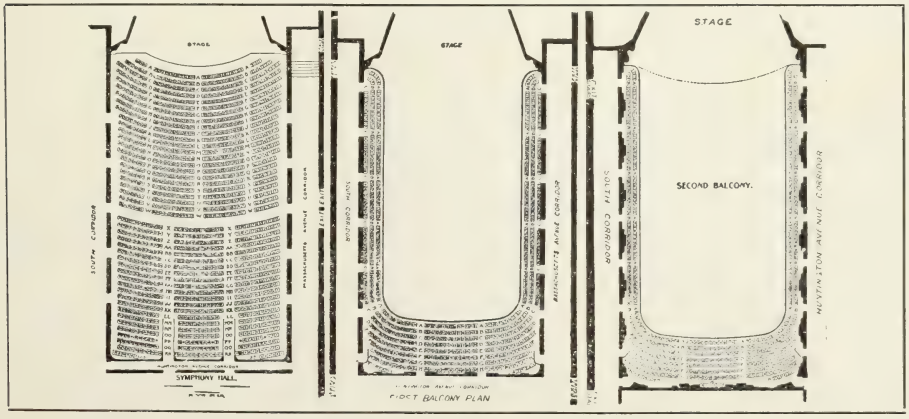

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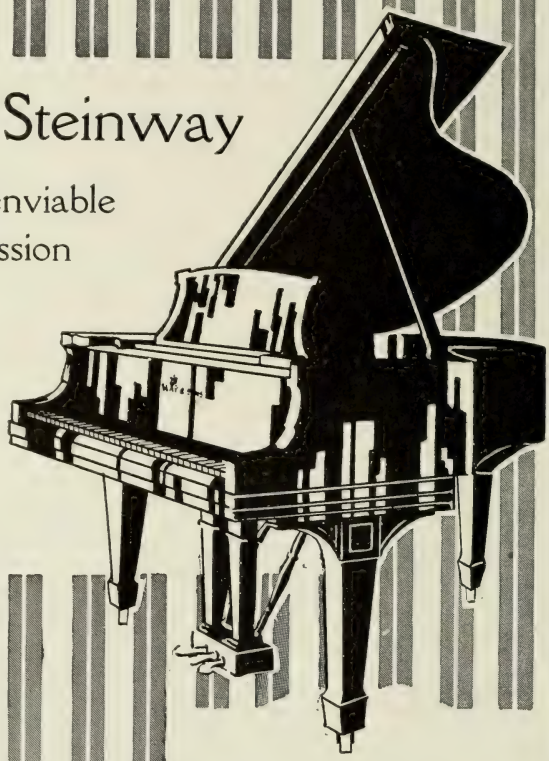

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FRIDAY, MAY 30, 1919

(Owing to the indisposition of Mr. Jacchia, Mr. Lenom will conduct to-night's Concert)

DECORATION DAY PROGRAMME

1. OVERTURE, "Siege of Corinth" . . . . . Rossini
2. MEMORIES . . . . . Cadman
3. CANZONE . . . . . van Westerhout
4. FANTASIA, "Faust" (with organ) . . . . . Gounod

---

5. THE SOULS OF OUR HEROES . . . . . Randegger
6. NOËL (Christmas) . . . . . Chadwick
7. *VALSE TRISTE . . . . . Sibelius
8. LARGO (with organ) . . . . . Handel

---

9. ALLEGRO MOLTO VIVACE from the "Symphonie Pathétique" . . Tschaikowsky
10. ARIA (strings and organ) . . . . . Rehfeld
11. AMERICAN PATROL . . . . . Meacham
12. MISERERE from "Il Trovatore" . . . . . Verdi

* Jean Sibelius is a famous living Finnish composer. This waltz is from his incidental music to the drama "Kuomela" ("Death"), which portrays a dying mother in her last delirium. "It is night. The woman's son, wearied by watching over her, has fallen asleep. Music is heard in the distance which sounds nearer and louder with the increasing, reddish light, and at last it becomes a waltz melody. The mother awakes, leaves her bed, and moves about lightly and noiselessly, while in the waltz measure she beckons on all sides. Then appear couples, dancing. She mingles with them and tries to draw their glances, but they seem to avoid her. . . . There is mad dancing, and when the wildness is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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SATURDAY, MAY 31, 1919

PROGRAMME

1. MARCH, "Khaki Sammy" . . . . . Carpenter
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
   (Mr. G. F. Heim)
7. THE MARIONETTES . . . . . Lacome
8. HUNGARIAN RHAPSODY No. 1 in F . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. NARCISSUS . . . . . Nevin
11. INTERMEZZO, "Cavalleria Rusticana" (with organ) . . . . . Mascagni
12. *INVITATION TO THE DANCE . . . . . Weber–Berlioz

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase: the dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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MONDAY, JUNE 2, 1919

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Oberon" . . . . . Weber
3. ROMANZA . . . . . Cella
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. *PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. INTERMEZZO, "Naïla" . . . . . Delibes
7. HYMN TO SAINT CECILIA . . . . . Gounod
   (Messrs. JACQUES HOFFMANN, Violin; ALFRED HOLY, Harp; ALBERT W. SNOW, Organ)
8. FINALE from the Fourth Symphony . . . . . Tschaikowsky

---

9. SELECTION, "Sometime" . . . . . Friml
10. REVERIE, "The Voice of Chimes" . . . . . Luigini
11. WALTZ, "Wine, Women and Song" . . . . . Strauss
12. IN THE HALL OF THE MOUNTAIN KING from "Peer Gynt" . . . Grieg

* Wagner describes the Prelude to his great love drama thus: "In long-drawn accents the insatiable desire surges up; from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest endeavor to find the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire unfulfilled as each fruition only brings forth seeds of fresh desire, till at last, in the depths of its exhaustion, the staring eye sees the glimmer of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of Night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

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TUESDAY, JUNE 3, 1919

WAR CAMP COMMUNITY SERVICE NIGHT

PROGRAMME

1. MARCH, "Bullets and Bayonets" . . . . . Sousa
2. OVERTURE, "Robespierre" . . . . . Litolff
3. WALTZ, "España" . . . . . Waldteufel
4. SELECTION, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . Mascagni
6. VIOLIN SOLO, Concert Fantasia . . . . . Rimsky-Korsakoff
   (FERDINAND THILLOIS)
7. QUARTET from "Rigoletto" . . . . . Verdi
8. PRELUDE TO ACT III, "Lohengrin" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CAVALRY CHARGE . . . . . Spindler
11. WALTZ, "Roses from the South" . . . . . Strauss
12. AMERICAN PATROL . . . . . Meacham

Ferdinand Thillois came to this country with the French Military Band last spring and was engaged the following autumn as leader of the second violins in the Boston Symphony Orchestra. At the outbreak of the war he was called to military duty in the 91st Infantry, and thus his career as musician in Paris was interrupted. He fought through the battles of the Marne, the Argonne, and the Chemin des Dames. In the last battle he was wounded, and spent eleven months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital, playing for his wounded comrades.

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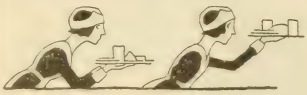

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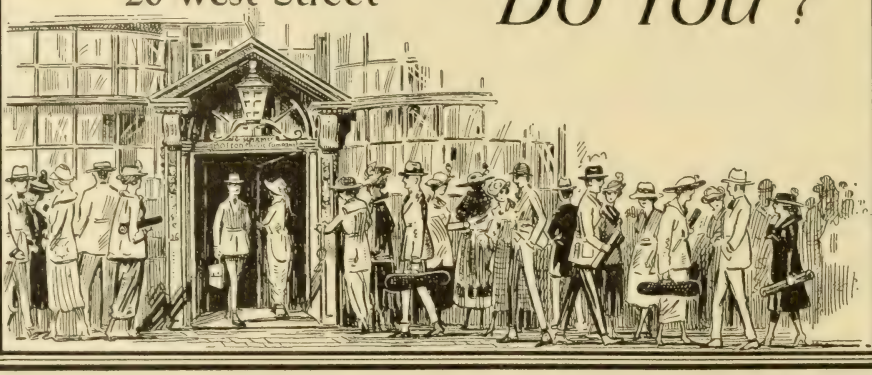

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WEDNESDAY, JUNE 4, 1919

PROGRAMME

1. OVERTURE, "Raymond" . . . . . Thomas
2. BOHEMIAN DANCE from "Carmen" . . . . . Bizet
3. MARCHE MINIATURE . . . . . Tschaikowsky
4. FANTASIA, "Othello" . . . . . Verdi

---

5. THIRD HUNGARIAN RHAPSODY . . . . . Liszt
6. SOLO FOR OBOE . . . . . Paladilhe
   (Mr. Louis Speyer)
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. *OVERTURE to "The Bartered Bride" . . . . . Smetana

---

9. LITTLE SUITE . . . . . Trucco
   a. Reverie *b.* Arietta *c.* Gavotta
10. HUMORESQUE . . . . . Dvorák
11. VALSE BLEUE . . . . . Margis
12. SELECTION, "Katinka" . . . . . Friml

*Frederick Smetana, a Bohemian, was born in 1824 and died, afflicted with deafness and insanity, in 1884. When he was conductor at Prague, his younger compatriot, Dvorák, played under him. The two Czechs were destined to make for their country a music of independent, national character. As Smetana once stated, he wanted his music to bear the stamp of his native soil, to express the life, songs, and legends of his countrymen. He wanted his operas to benefit by Wagner without aping him, or any other foreigner. And he succeeded, particularly in this, his most popular opera. "The Bartered Bride" is in the comic vein, and its overture has become a part of every orchestral repertory the world over.

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THURSDAY, JUNE 5, 1919

ITALIAN NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE, "William Tell" . . . . . Rossini
3. INTERLUDE . . . . . Tirindelli
4. INTERMEZZO from "L'Amico Fritz" . . . . . Mascagni

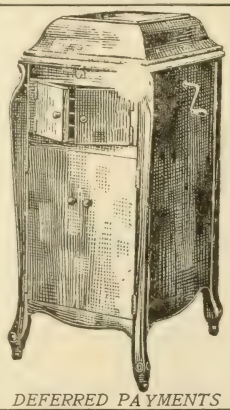
---

5. SUITE . . . . . van Westerhout
   a. Children's Parade *b.* Canzone *c.* Romance *d.* Children at Play
   (Orchestrated by Mr. Jacchia)
6. VIOLIN SOLO, "La Follia" . . . . . Corelli (1653–1713)
   (Mr. Antonio Gerardi)
7. *a.* PASTORALE for wood-wind octet / *b.* CAPRICCIO for strings . . . . . Scarlatti (1685–1757)
   (Arranged by Mr. Jacchia)
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. OVERTURE, "Le Baruffe Chiozzote" . . . . . Sinigaglia
10. MINUET . . . . . Puccini
11. WALTZ, "Il Bacio" . . . . . Arditi
12. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

* Alfred Casella, one of the most brilliant and daring of a group of young Italian composers, was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song "Funiculi, Funicula."



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FRIDAY, JUNE 6, 1919

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Gold and Silver" . . . . . Lehár
4. FANTASIA, "La Traviata" . . . . . Verdi

---

5. BALLET MUSIC from "Faust" . . . . . Gounod
6. AVE MARIA (for strings and organ) . . . . . Schubert-Wilhelmj
   ('Cello Solo, Mr. Miquelle)
7. SECOND POLONAISE . . . . . Liszt
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

---

9. SELECTION, "Glorianna" . . . . . Friml
10. THE LOST CHORD . . . . . Sullivan
    (Cornet Solo, Mr. Heim; Organ, Mr. Snow)
11. WALTZ, "Morning Journals" . . . . . Strauss
12. FARANDOLE from the Suite "L'Arlésienne" No. 2 . . . . . Bizet

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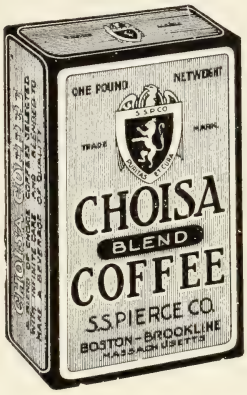

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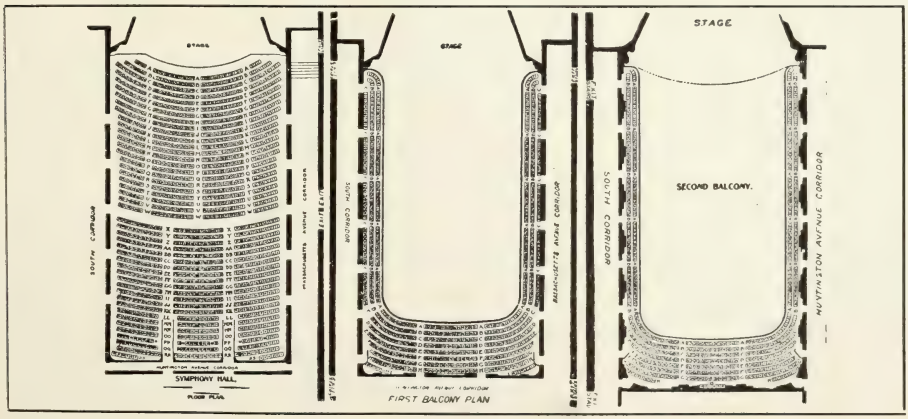

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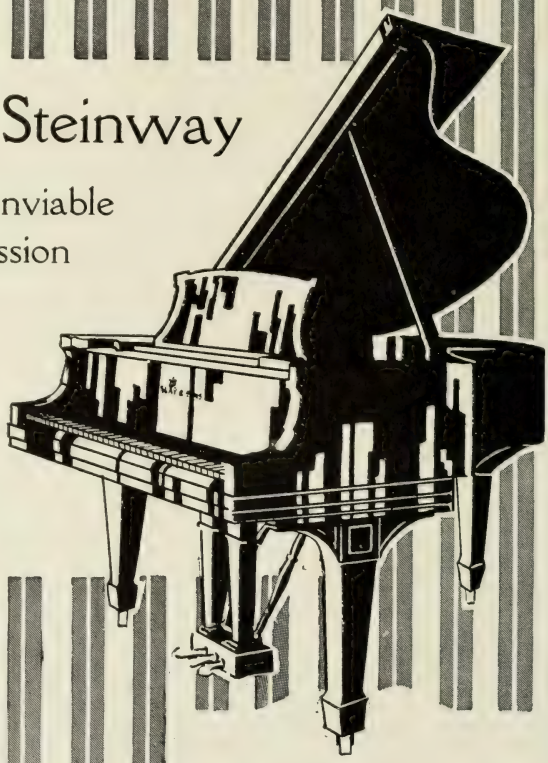

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SATURDAY, MAY 31, 1919

(Owing to the indisposition of Mr. Jacchia, Mr. Lenom will conduct to-night's Concert)

PROGRAMME

1. MARCH, "Khaki Sammy" . . . . . Carpenter
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
   (Mr. G. F. Heim)
7. THE MARIONETTES . . . . . Lacome
8. HUNGARIAN RHAPSODY No. 1 in F . . . . . Liszt

---

9. SELECTION, "The Rainbow Girl" . . . . . Hirsch
10. NARCISSUS . . . . . Nevin
11. INTERMEZZO, "Cavalleria Rusticana" (with organ) . . . . . Mascagni
12. *INVITATION TO THE DANCE . . . . . Weber–Berlioz

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase: the dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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MONDAY, JUNE 2, 1919

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Oberon" . . . . . Weber
3. ROMANZA . . . . . Cella
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. *PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. INTERMEZZO, "Naïla" . . . . . Delibes
7. HYMN TO SAINT CECILIA . . . . . Gounod
   (Messrs. JACQUES HOFFMANN, Violin; ALFRED HOLY, Harp; ALBERT W. SNOW, Organ)
8. FINALE from the Fourth Symphony . . . . . Tschaikowsky

---

9. SELECTION, "Sometime" . . . . . Friml
10. REVERIE, "The Voice of Chimes" . . . . . Luigini
11. WALTZ, "Wine, Women and Song" . . . . . Strauss
12. IN THE HALL OF THE MOUNTAIN KING from "Peer Gynt" . . Grieg

* Wagner describes the Prelude to his great love drama thus: "In long-drawn accents the insatiable desire surges up; from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest endeavor to find the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire unfulfilled as each fruition only brings forth seeds of fresh desire, till at last, in the depths of its exhaustion, the staring eye sees the glimmer of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of Night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

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TUESDAY, JUNE 3, 1919

WAR CAMP COMMUNITY SERVICE NIGHT

PROGRAMME

1. MARCH, "Bullets and Bayonets" . . . . . Sousa
2. OVERTURE, "Robespierre" . . . . . Litolff
3. WALTZ, "España" . . . . . Waldteufel
4. SELECTION, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . . Mascagni
6. VIOLIN SOLO, Concert Fantasia . . . . . Rimsky-Korsakoff
   (FERDINAND THILLOIS)
7. QUARTET from "Rigoletto" . . . . . Verdi
8. PRELUDE TO ACT III, "Lohengrin" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CAVALRY CHARGE . . . . . Spindler
11. WALTZ, "Roses from the South" . . . . . Strauss
12. AMERICAN PATROL . . . . . Meacham

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2. BOHEMIAN DANCE from "Carmen" . . . . . Bizet
3. MARCHE MINIATURE . . . . . Tschaikowsky
4. FANTASIA, "Othello" . . . . . Verdi

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5. THIRD HUNGARIAN RHAPSODY . . . . . Liszt
6. SOLO FOR OBOE . . . . . Paladilhe
   (Mr. Louis Speyer)
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. *OVERTURE to "The Bartered Bride" . . . . . Smetana

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   a. Reverie *b.* Arietta *c.* Gavotta
10. HUMORESQUE . . . . . Dvorák
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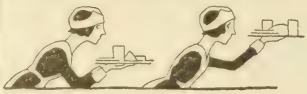

TO EAT

SANDWICHES

Olive & Cream Cheese	25	Buttered Bread with Miniature Jar Marmalade			25
Chicken	30	Ham	20	Tongue	25
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Nut Bread with Cream, Snappy or Pimiento Cheese, 30

CAKES

Fancy Cakes	15	Pretzels	10	Macaroons	15

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Ice Cream	20	Chocolate Parfait	30	Strawberry Parfait	30
Tricolor	25	Symphony Supreme	30	Orange Sherbet	20
Vanilla Parfait	30	Macaroon Parfait	30	Parfait of all Nations	30

Chocolate, Nut, Butterscotch, Pineapple & Raspberry Sundaes, 25

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Sheeley's Grape Juice	15
Meier's White	20

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White Rock	¼ bot.	15
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LEMONADE

Plain Lemonade	15
Fresh Fruit Lemonade	20
Soda Lemonade	20
White Rock Lemonade	20

ORANGEADE

Fresh Fruit Orangeade		20
Granite State, Sparkling	¼ bot.	15
Ward's Orange Crush	¼ bot.	15

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Cantrell & Cochrane's	½ bot.	25
Mayflower	¼ bot.	15
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Horse's Neck, domestic	¼ bot.	20
Horse's Neck, C. & C.	½ bot.	30

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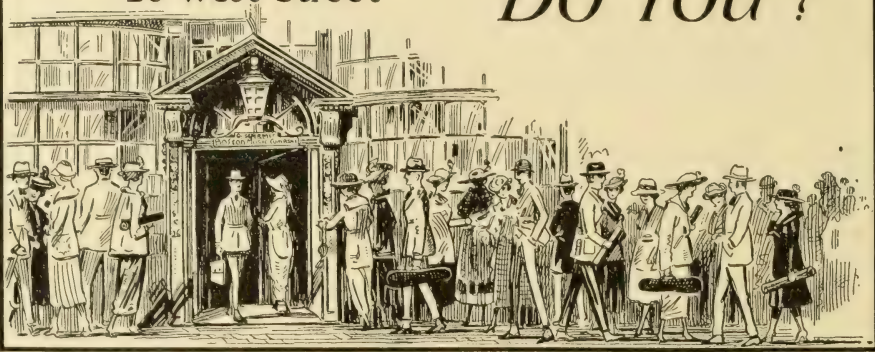

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THURSDAY, JUNE 5, 1919

ITALIAN NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE, "William Tell" . . . . . Rossini
3. INTERLUDE . . . . . Tirindelli
4. INTERMEZZO from "L'Amico Fritz" . . . . . Mascagni

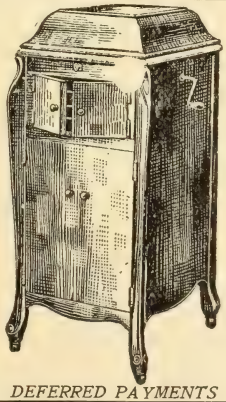
---

5. SUITE . . . . . van Westerhout
   a. Children's Parade *b.* Canzone *c.* Romance *d.* Children at Play
   (Orchestrated by Mr. JACCHIA)
6. VIOLIN SOLO, "La Follia" . . . . . Corelli (1653–1713)
   (Mr. ANTONIO GERARDI)
7. { *a.* PASTORALE for wood-wind octet
   { *b.* CAPRICCIO for strings . . . . . Scarlatti (1685–1757)
   (Arranged by Mr. JACCHIA)
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. OVERTURE, "Le Baruffe Chiozzote" . . . . . Sinigaglia
10. MINUET . . . . . Puccini
11. WALTZ, "Il Bacio" . . . . . Arditi
12. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

* Alfred Casella, one of the most brilliant and daring of a group of young Italian composers, was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song "Funiculi, Funicula."



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FRIDAY, JUNE 6, 1919

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Gold and Silver" . . . . . Lehár
4. FANTASIA, "La Traviata" . . . . . Verdi

---

5. BALLET MUSIC from "Faust" . . . . . Gounod
6. AVE MARIA (for strings and organ) . . . . . Schubert–Wilhelmj
   ('Cello Solo, Mr. MIQUELLE)
7. SECOND POLONAISE . . . . . Liszt
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

---

9. SELECTION, "Glorianna" . . . . . Friml
10. THE LOST CHORD . . . . . Sullivan
    (Cornet Solo, Mr. HEIM; Organ, Mr. SNOW)
11. WALTZ, "Morning Journals" . . . . . Strauss
12. FARANDOLE from the Suite "L'Arlésienne" No. 2 . . . . . Bizet

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SATURDAY, JUNE 7, 1919

PROGRAMME

1. MARCH, "The Merry Soldier" . . . . . Sabathil
2. OVERTURE, "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. VIOLIN SOLO, Two Spanish Dances . . . . . Sarasate
   a. Malagueña *b.* Habanera
   (Mr. Jacques Hoffmann)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE, "The Roman Carnival" . . . . . Berlioz

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. TURKISH PATROL . . . . . Michaelis
11. WALTZ, "Eternelle Ivresse" . . . . . Ganne
12. MARCHE MILITAIRE . . . . . Schubert

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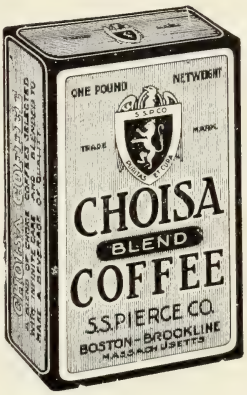

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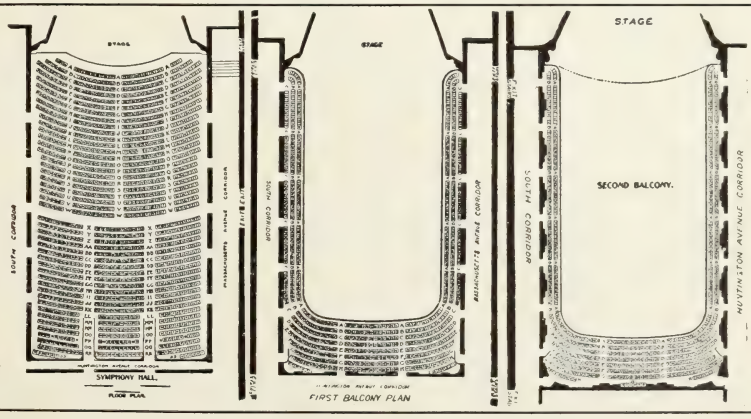

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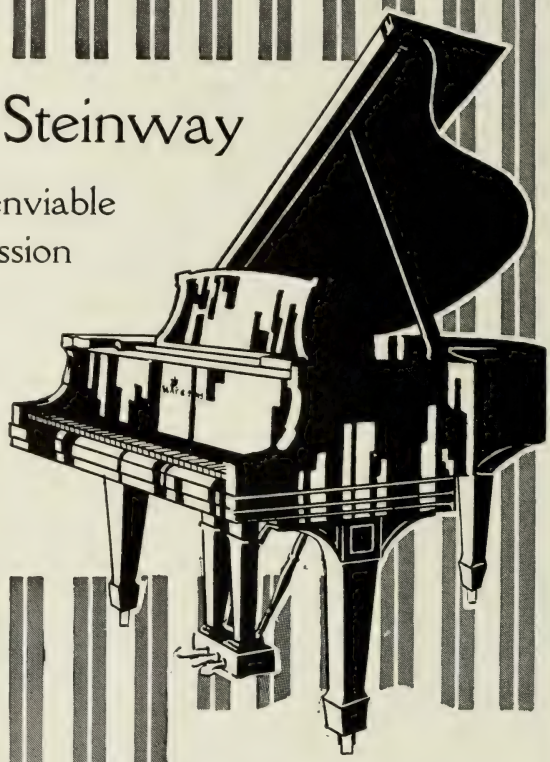

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MONDAY, JUNE 2, 1919

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PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Oberon" . . . . . Weber
3. ROMANZA . . . . . Cella
4. FANTASIA, "La Tosca" . . . . . Puccini

5. *PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. SERENADE . . . . . Strube
7. HYMN TO SAINT CECILIA . . . . . Gounod
   (Messrs. JACQUES HOFFMANN, Violin; ALFRED HOLY, Harp; ALBERT W. SNOW, Organ)
8. FINALE from the Fourth Symphony . . . . . Tschaikowsky

9. SELECTION, "Sometime" . . . . . Friml
10. REVERIE, "The Voice of Chimes" . . . . . Luigini
11. WALTZ, "Wine, Women and Song" . . . . . Strauss
12. IN THE HALL OF THE MOUNTAIN KING from "Peer Gynt" . . Grieg

* Wagner describes the Prelude to his great love drama thus: "In long-drawn accents the insatiable desire surges up; from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest endeavor to find the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire unfulfilled as each fruition only brings forth seeds of fresh desire, till at last, in the depths of its exhaustion, the staring eye sees the glimmer of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of Night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

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TUESDAY, JUNE 3, 1919

WAR CAMP COMMUNITY SERVICE NIGHT

PROGRAMME

1. MARCH, "Bullets and Bayonets" . . . . . Sousa
2. OVERTURE, "Le Roi d'Ys" . . . . . Lalo
3. WALTZ, "España" . . . . . Waldteufel
4. SELECTION, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . Mascagni
6. VIOLIN SOLO, Concert Fantasia . . . . . Rimsky-Korsakoff
   *(Ferdinand Thillois)
7. QUARTET from "Rigoletto" . . . . . Verdi
8. PRELUDE TO ACT III, "Lohengrin" . . . . . Wagner

---

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CAVALRY CHARGE . . . . . Spindler
11. WALTZ, "Roses from the South" . . . . . Strauss
12. AMERICAN PATROL . . . . . Meacham

*Ferdinand Thillois came to this country with the French Military Band last spring and was engaged the following autumn as leader of the second violins in the Boston Symphony Orchestra. At the outbreak of the war he was called to military duty in the 91st Infantry, and thus his career as musician in Paris was interrupted. He fought through the battles of the Marne, the Argonne, and the Chemin des Dames. In the last battle he was wounded, and spent eleven months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital, playing for his wounded comrades.

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WEDNESDAY, JUNE 4, 1919

PROGRAMME

1. OVERTURE, "Raymond" . . . . . Thomas
2. BOHEMIAN DANCE from "Carmen" . . . . . Bizet
3. MARCHE MINIATURE . . . . . Tschaikowsky
4. FANTASIA, "Othello" . . . . . Verdi

---

5. THIRD HUNGARIAN RHAPSODY . . . . . Liszt
6. SOLO FOR OBOE . . . . . Paladilhe
   (Mr. Louis Speyer)
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. OVERTURE to "The Bartered Bride" . . . . . Smetana

---

9. LITTLE SUITE . . . . . Trucco
   a. Reverie *b.* Arietta *c.* Gavotta
10. HUMORESQUE . . . . . Dvorák
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ITALIAN NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE, "William Tell" . . . . . Rossini
3. INTERLUDE . . . . . Tirindelli
4. INTERMEZZO from "L'Amico Fritz" . . . . . Mascagni

---

5. SUITE . . . . . van Westerhout
   a. Children's Parade *b.* Canzone *c.* Romance *d.* Children at Play
   (Orchestrated by Mr. JACCHIA)
6. VIOLIN SOLO, "La Follia" . . . . . Corelli (1653–1713)
   (Mr. ANTONIO GERARDI)
7. { *a.* PASTORALE for wood-wind octet / *b.* CAPRICCIO for strings } . . . . . Scarlatti (1685–1757)
   (Arranged by Mr. JACCHIA)
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. OVERTURE, "Le Baruffe Chiozzote" . . . . . Sinigaglia
10. MINUET . . . . . Puccini
11. WALTZ, "Il Bacio" . . . . . Arditi
12. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

* Alfred Casella, one of the most brilliant and daring of a group of young Italian composers, was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song "Funiculi, Funicula."

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Ice Cream	20	Chocolate Parfait	30	Strawberry Parfait	30
Tricolor	25	Symphony Supreme	30	Orange Sherbet	20
Vanilla Parfait	30	Macaroon Parfait	30	Parfait of all Nations	30

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Applju	¼ bot. 25; ½ bot.	50
TheoNett, Sparkling White, pt. bot.		1.00

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Soda Lemonade		20
White Rock Lemonade		20

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Ward's Orange Crush	¼ bot.	15

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Pureoxia	¼ bot.	15
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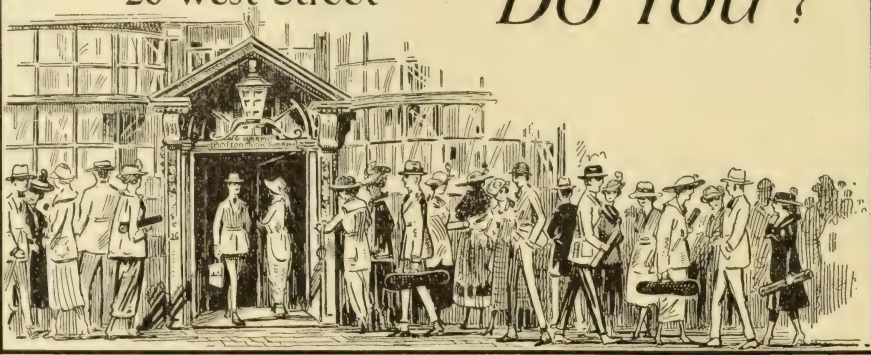

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FRIDAY, JUNE 6, 1919

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Gold and Silver" . . . . . Lehár
4. FANTASIA, "La Traviata" . . . . . Verdi

---

5. BALLET MUSIC from "Faust" . . . . . Gounod
6. AVE MARIA (for strings and organ) . . . . . Schubert–Wilhelmj
   ('Cello Solo, Mr. Miquelle)
7. SECOND POLONAISE . . . . . Liszt
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

---

9. SELECTION, "Glorianna" . . . . . Friml
10. THE LOST CHORD . . . . . Sullivan
    (Cornet Solo, Mr. Heim; Organ, Mr. Snow)
11. WALTZ, "Morning Journals" . . . . . Strauss
12. FARANDOLE from the Suite "L'Arlésienne" No. 2 . . . . . Bizet

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SATURDAY, JUNE 7, 1919

PROGRAMME

1. MARCH, "The Merry Soldier" . . . . . Sabathil
2. OVERTURE, "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. VIOLIN SOLO, Two Spanish Dances . . . . . Sarasate
   a. Malagueña *b.* Habanera
   (Mr. Jacques Hoffmann)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE, "The Roman Carnival" . . . . . Berlioz

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. TURKISH PATROL . . . . . Michaelis
11. WALTZ, "Eternelle Ivresse" . . . . . Ganne
12. MARCHE MILITAIRE . . . . . Schubert

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MONDAY, JUNE 9, 1919

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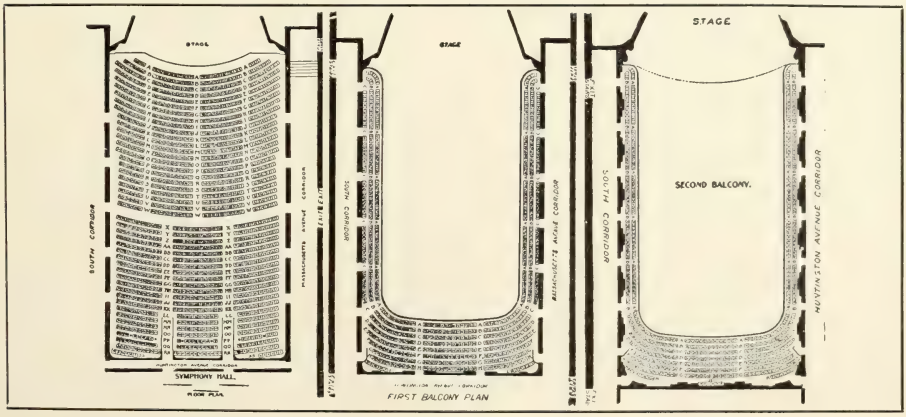

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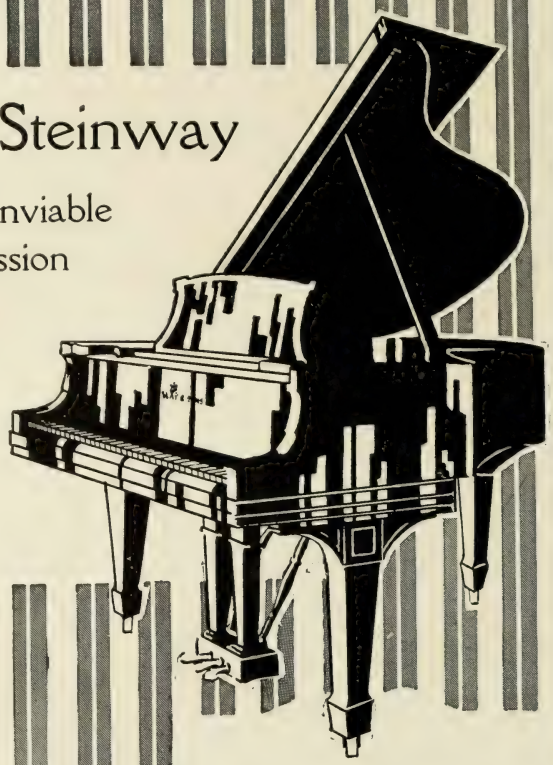

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TUESDAY, JUNE 3, 1919

WAR CAMP COMMUNITY SERVICE NIGHT

PROGRAMME

1. MARCH, "Bullets and Bayonets" . . . . . Sousa
2. OVERTURE to "Le Roi d'Ys" . . . . . Lalo
3. WALTZ, "España" . . . . . Waldteufel
4. SELECTION, "Carmen" . . . . . Bizet

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Ten minutes of community singing; leader, E. B. ABORN, leader W. C. C. S., with organ

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . Mascagni
6. VIOLIN SOLO, Concert Fantasia . . . . . Rimsky-Korsakoff
(*Mr. FERDINAND THILLOIS)
7. QUARTET from "Rigoletto" . . . . . Verdi
8. PRELUDE TO ACT III of "Lohengrin" . . . . . Wagner

TILL WE MEET AGAIN (Orchestra and Audience)
Ten minutes community singing with organ

9. SELECTION, "Jack o' Lantern" . . . . . Caryll
10. CAVALRY CHARGE . . . . . Spindler
11. WALTZ, "Roses from the South" . . . . . Strauss
12. AMERICAN PATROL . . . . . Meacham

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WEDNESDAY, JUNE 4, 1919

PROGRAMME

1. OVERTURE, "Raymond" . . . . . Thomas
2. GYPSY DANCE from "Carmen" . . . . . Bizet
3. MARCHE MINIATURE . . . . . Tschaikowsky
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. SOLO FOR OBOE . . . . . Paladilhe
   (Mr. Louis Speyer)
7. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "Katinka" . . . . . Friml
10. LITTLE SUITE . . . . . Trucco
    a. Reverie *b.* Ariette *c.* Gavotte
11. HUMORESQUE . . . . . Dvorák
12. POMP AND CIRCUMSTANCE . . . . . Elgar

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THURSDAY, JUNE 5, 1919

ITALIAN NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "The Barber of Seville" . . . . . Rossini
3. TARANTELLE . . . . . Jacchia
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. OVERTURE to "William Tell" . . . . . Rossini
6. VIOLIN SOLO, "La Follia" . . . . . Corelli (1653–1731)
7. { *a.* CANZONE / *b.* CHILDREN AT PLAY } . . . . . van Westerhout
   (Orchestrated by Mr. JACCHIA)
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. FANTASIA, "Rigoletto" . . . . . Verdi
10. MINUET . . . . . Bolzoni
11. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
12. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

* Alfred Casella, one of the most brilliant and daring of a group of young Italian composers, was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song "Funiculi, Funicula."

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FRIDAY, JUNE 6, 1919

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA, "La Traviata" . . . . . Verdi

---

5. *BALLET MUSIC from "Faust" . . . . . Gounod
6. AVE MARIA (strings and organ) . . . . . Schubert-Wilhelmj
7. SECOND POLONAISE . . . . . Liszt
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

---

9. SELECTION, "Glorianna" . . . . . Friml
10. THE LOST CHORD . . . . . Sullivan
    (Trumpet Solo, Mr. Heim; Organ, Mr. Snow)
11. WALTZ, "Morning Journals" . . . . . Strauss
12. FARANDOLE from the Suite "L'Arlésienne" No. 2 . . . . . Bizet

* Gounod describes in his memoirs the deep impression which, as a little boy, his first visit to the opera made on him. He immediately resolved to become a musician, which idea his professor at school tried to discourage by belittling the profession to him. The small Charles remaining unconvinced, the professor finally scribbled a verse on a piece of paper, telling him to set it to music. The boy returned with his song after the next recreation period. "What, your song already?" "Yes, sir." "Let us see. Sing it to me." "I sang," says Gounod, "and when I had finished I turned timidly to face my judge. His eyes were full of tears. He drew me to his heart and said, 'It is beautiful, beautiful, my boy. . . . Be a musician, then, since the devil pushes you on to it. It's no use to fight against that.'"

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Nut Bread with Cream, Snappy or Pimiento Cheese, 30

CAKES

Fancy Cakes	15	Pretzels	10	Macaroons	15

French & Danish Pastry, 15

ICES AND ICE CREAMS

Ice Cream	20	Chocolate Parfait	30	Strawberry Parfait	30
Tricolor	25	Symphony Supreme	30	Orange Sherbet	20
Vanilla Parfait	30	Macaroon Parfait	30	Parfait of all Nations	30

Chocolate, Nut, Butterscotch, Pineapple & Raspberry Sundaes, 25

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Loganberry Highball	¼ bot.	15
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Bevo or New-Schlitz	bot.	15
POP PUNCH		25
Applju	¼ bot. 25; ½ bot.	50
TheoNett, Sparkling White, pt. bot.		1.00

GRAPE JUICE

Sheeley's Grape Juice	15
Meier's White	20

MINERAL WATER

White Rock	¼ bot.	15
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Pureoxia, Siphons of Seltzer		25
Pureoxia, Siphons of Carbonic		25

LEMONADE

Plain Lemonade	15
Fresh Fruit Lemonade	20
Soda Lemonade	20
White Rock Lemonade	20

ORANGEADE

Fresh Fruit Orangeade		20
Granite State, Sparkling	¼ bot.	15
Ward's Orange Crush	¼ bot.	15

GINGER ALE

Cantrell & Cochrane's	½ bot.	25
Mayflower	¼ bot.	15
Pureoxia	¼ bot.	15
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Horse's Neck, domestic	¼ bot.	20
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Egyptian Deities, Plain or Cork Tip	30	Pall Mall, Plain or Cork Tips	30
Philip Morris, Cambridge	30	Melachrino, Plain or Cork Tips, No. 9	20
Beacon Hill	20 for 30	Murad	20
Rameses II	25	Fatimas	20

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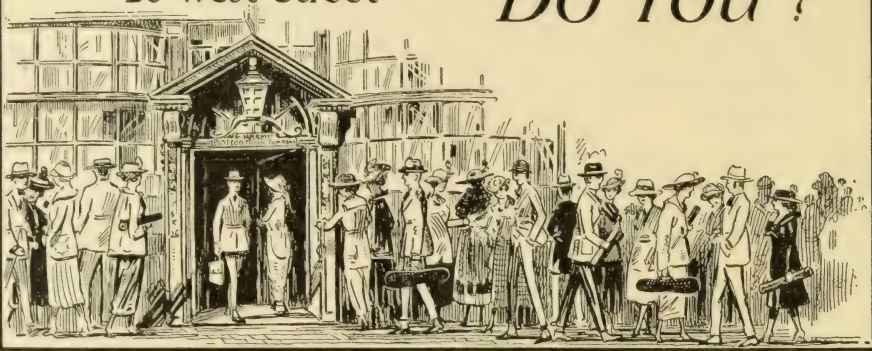

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SATURDAY, JUNE 7, 1919

PROGRAMME

1. MARCH, "The Merry Soldier" . . . . . Sabathil
2. OVERTURE, "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. VIOLIN SOLO, Two Spanish Dances . . . . . Sarasate
   a. Malagueña *b.* Habanera
   (Mr. Jacques Hoffmann)
7. PRELUDE . . . . . Rachmaninoff
8. *OVERTURE, "The Roman Carnival" . . . . . Berlioz

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. TURKISH PATROL . . . . . Michaelis
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCHE MILITAIRE . . . . . Schubert

* This overture belongs to the opera "Benvenuto Cellini," which it has long survived. When Berlioz conducted the first performance of the overture at a concert of his own music, the wood-wind players were afraid of mishap, not having rehearsed it. But the composer was confident, and the overture went so well that the audience demanded its repetition. When the opera itself was first given, it was a complete failure despite the brilliant presence of Meyerbeer, Paganini, Spontini, and the brother of the Queen of Spain, surrounded by princesses. The opera was nicknamed "Malvenuto Cellini."

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MONDAY, JUNE 9, 1919

PROGRAMME

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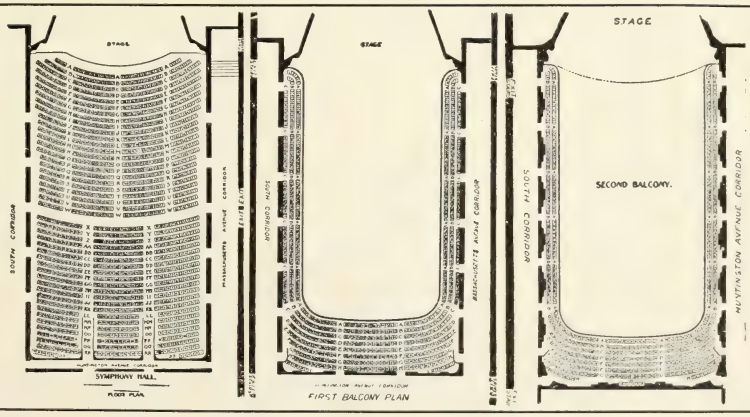

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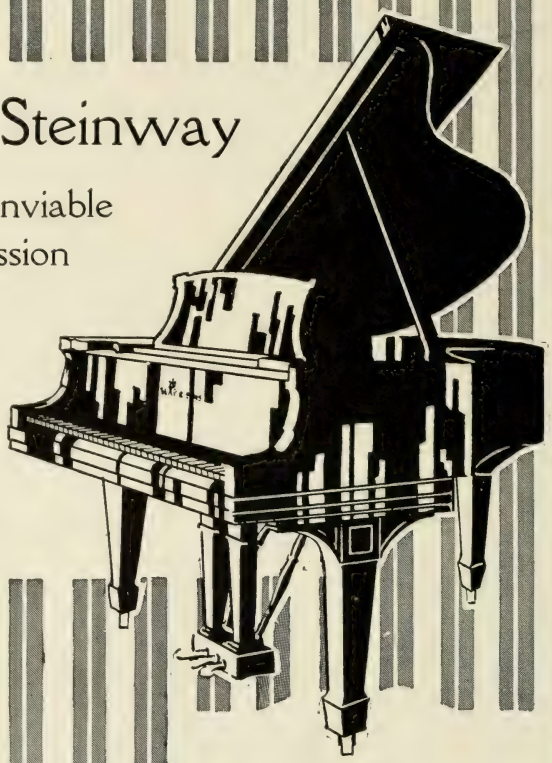

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WEDNESDAY, JUNE 4, 1919

Mr. GUSTAV STRUBE WILL CONDUCT THIS CONCERT

PROGRAMME

1. OVERTURE, "Raymond" . . . . . Thomas
2. GYPSY DANCE from "Carmen" . . . . . Bizet
3. MARCHE MINIATURE . . . . . Tschaikowsky
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. SOLO FOR OBOE . . . . . Paladilhe
   (Mr. Louis Speyer)
7. BALLET SUITE, "Coppélia" . . . . . Delibes
   a. Waltz *b.* Czardas
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "Katinka" . . . . . Friml
10. LITTLE SUITE . . . . . Trucco
    a. Reverie *b.* Ariette *c.* Gavotte
11. WALTZ, "The Beautiful Blue Danube" . . . . . Strauss
12. POMP AND CIRCUMSTANCE . . . . . Elgar

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ITALIAN NIGHT	**Thursday, June 5**
BOSTON ATHLETIC ASSOCIATION NIGHT	**Tuesday, June 10**
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INSURANCE SOCIETY OF MASSACHUSETTS NIGHT	**Friday, June 13**
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4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

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6. VIOLIN SOLO, "La Follia" . . . . . Corelli (1653–1731)
   (Mr. Antonio Gerardi)
7. { *a.* CANZONE / *b.* CHILDREN AT PLAY } . . . . . van Westerhout
   (Orchestrated by Mr. Jacchia)
8. *RHAPSODY, "Italia" . . . . . Casella

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9. FANTASIA, "Rigoletto" . . . . . Verdi
10. MINUET . . . . . Bolzoni
11. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
12. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

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FRIDAY, JUNE 6, 1919

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA, "La Traviata" . . . . . Verdi

---

5. *BALLET MUSIC from "Faust" . . . . . Gounod
6. AVE MARIA (for strings and organ) . . . . . Schubert-Strube
   ('Cello Solo, Mr. Georges Miquelle)
7. SECOND POLONAISE . . . . . Liszt
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

---

9. SELECTION, "Glorianna" . . . . . Friml
10. THE LOST CHORD . . . . . Sullivan
    (Trumpet Solo, Mr. Heim; Organ, Mr. Snow)
11. WALTZ, "Morning Journals" . . . . . Strauss
12. FARANDOLE from the Suite "L'Arlésienne" No. 2 . . . . . Bizet

* Gounod describes in his memoirs the deep impression which, as a little boy, his first visit to the opera made on him. He immediately resolved to become a musician, which idea his professor at school tried to discourage by belittling the profession to him. The small Charles remaining unconvinced, the professor finally scribbled a verse on a piece of paper, telling him to set it to music. The boy returned with his song after the next recreation period. "What, your song already?" "Yes, sir." "Let us see. Sing it to me." "I sang," says Gounod, "and when I had finished I turned timidly to face my judge. His eyes were full of tears. He drew me to his heart and said, 'It is beautiful, beautiful, my boy. . . . Be a musician, then, since the devil pushes you on to it. It's no use to fight against that.'"

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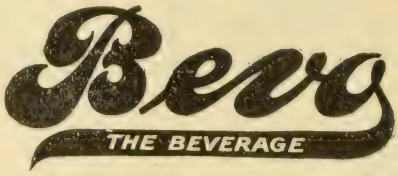

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SATURDAY, JUNE 7, 1919

PROGRAMME

1. MARCH, "The Merry Soldier" . . . . . Sabathil
2. OVERTURE, "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. VIOLIN SOLO, Two Spanish Dances . . . . . Sarasate
   a. Malagueña *b.* Habanera
   (Mr. Jacques Hoffmann)
7. PRELUDE . . . . . Rachmaninoff
8. *OVERTURE, "The Roman Carnival" . . . . . Berlioz

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. SERENADE . . . . . Strube
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCHE MILITAIRE . . . . . Schubert

* This overture belongs to the opera "Benvenuto Cellini," which it has long survived. When Berlioz conducted the first performance of the overture at a concert of his own music, the wood-wind players were afraid of mishap, not having rehearsed it. But the composer was confident, and the overture went so well that the audience demanded its repetition. When the opera itself was first given, it was a complete failure despite the brilliant presence of Meyerbeer, Paganini, Spontini, and the brother of the Queen of Spain, surrounded by princesses. The opera was nicknamed "Malvenuto Cellini."

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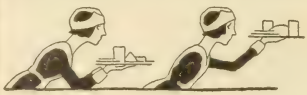

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Plain Lemonade	15
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Granite State, Sparkling	¼ bot.	15
Ward's Orange Crush	¼ bot.	15

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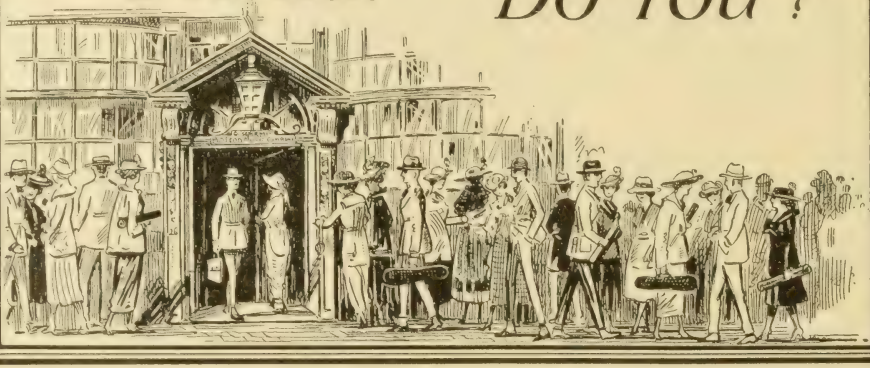

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MONDAY, JUNE 9, 1919

PROGRAMME

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TUESDAY, JUNE 10, 1919

BOSTON ATHLETIC ASSOCIATION NIGHT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. WALTZ, "Vienna Blood" . . . . . Strauss
3. SALUT D'AMOUR . . . . . Elgar
4. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

5. FANTASIA, "Faust" . . . . . Gounod
6. VIOLONCELLO SOLO, "Caprice Hongrois" . . . . . Dunkler
   (Mr. Georges Miquelle)
7. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LARGO . . . . . Handel
    (Violin, Mr. Theodorowicz; Harp, Mr. Cella; Organ, Mr. Snow)
11. SOUVENIR . . . . . Drdla
12. MARCH, "101st Infantry" . . . . . Maquarre

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PROGRAMME

TO BE ANNOUNCED

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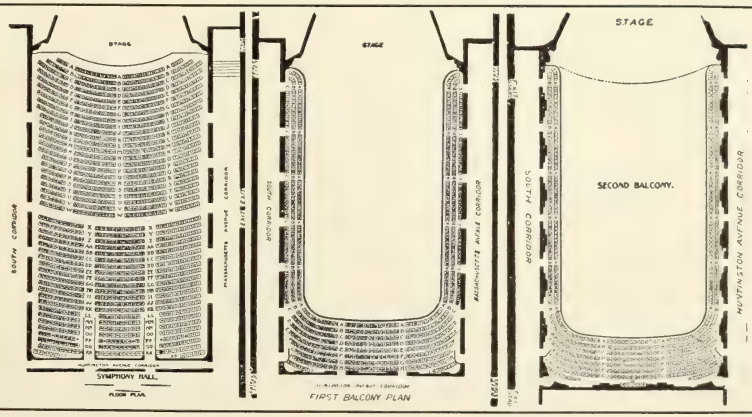

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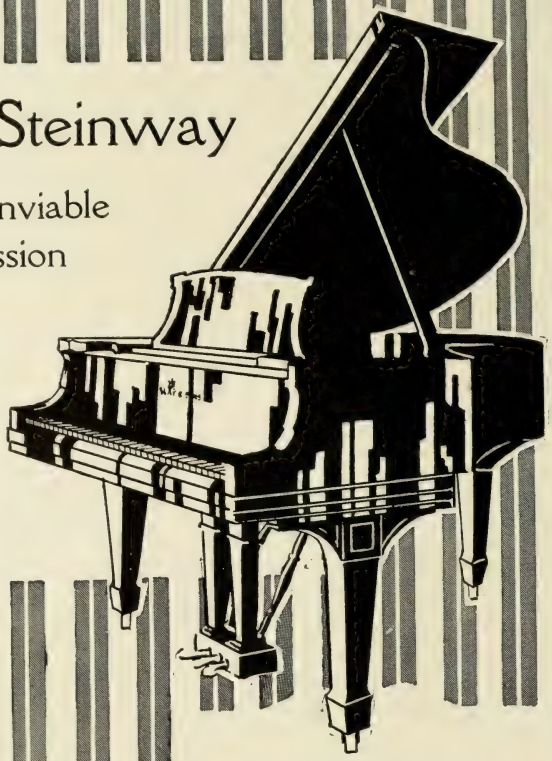

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THURSDAY, JUNE 5, 1919

ITALIAN NIGHT

Mr. GUSTAV STRUBE WILL CONDUCT THIS CONCERT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "The Barber of Seville" . . . . . Rossini
3. TARANTELLE . . . . . Jacchia
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. OVERTURE to "William Tell" . . . . . Rossini
6. VIOLIN SOLO, "La Follia" . . . . . Corelli (1653–1731)
   (Mr. ANTONIO GERARDI)
7. { *a.* CANZONE / *b.* CHILDREN AT PLAY } . . . . . van Westerhout
   (Orchestrated by Mr. JACCHIA)
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. FANTASIA, "Rigoletto" . . . . . Verdi
10. MINUET . . . . . Bolzoni
11. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
12. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

* Alfred Casella, one of the most brilliant and daring of a group of young Italian composers, was introduced to Boston when this Rhapsody was played at the Pops last year. According to a prefatory note by the composer, "it endeavors to picture musically, but without 'programme,' Sicilian and Neapolitan life; the first tragic, superstitious, passionate, as it is found under the scorching southern sun or in the inferno of the sulphur mines, the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples." Its structure is a succession of folk tunes, ending with the familiar Neapolitan song "Funiculi, Funicula."

BOSTON ATHLETIC ASSOCIATION NIGHT	Tuesday, June 10
EUCLID LODGE NIGHT	Thursday, June 12
INSURANCE SOCIETY OF MASSACHUSETTS NIGHT	Friday, June 13
REQUEST NIGHT	Wednesday, July 2

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FRIDAY, JUNE 6, 1919

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA, "La Traviata" . . . . . Verdi

---

5 *BALLET MUSIC from "Faust" . . . . . Gounod
6. AVE MARIA (for strings and organ) . . . . . Schubert-Strube
('Cello Solo, Mr. Georges Miquelle)
7. SECOND POLONAISE . . . . . Liszt
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

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10. THE LOST CHORD . . . . . Sullivan
(Trumpet Solo, Mr. Heim; Organ, Mr. Snow)
11. WALTZ, "Morning Journals" . . . . . Strauss
12. FARANDOLE from the Suite "L'Arlésienne" No. 2 . . . . . Bizet

* Gounod describes in his memoirs the deep impression which, as a little boy, his first visit to the opera made on him. He immediately resolved to become a musician, which idea his professor at school tried to discourage by belittling the profession to him. The small Charles remaining unconvinced, the professor finally scribbled a verse on a piece of paper, telling him to set it to music. The boy returned with his song after the next recreation period. "What, your song already?" "Yes, sir." "Let us see. Sing it to me." "I sang," says Gounod, "and when I had finished I turned timidly to face my judge. His eyes were full of tears. He drew me to his heart and said, 'It is beautiful, beautiful, my boy. . . . Be a musician, then, since the devil pushes you on to it. It's no use to fight against that.'"

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SATURDAY, JUNE 7, 1919

PROGRAMME

1. MARCH, "The Merry Soldier" . . . . . Sabathil
2. OVERTURE, "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. VIOLIN SOLO, Two Spanish Dances . . . . . Sarasate
   a. Malagueña *b.* Habanera
   (Mr. Jacques Hoffmann)
7. PRELUDE . . . . . Rachmaninoff
8. *OVERTURE, "The Roman Carnival" . . . . . Berlioz

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. SERENADE . . . . . Strube
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCHE MILITAIRE . . . . . Schubert

* This overture belongs to the opera "Benvenuto Cellini," which it has long survived. When Berlioz conducted the first performance of the overture at a concert of his own music, the wood-wind players were afraid of mishap, not having rehearsed it. But the composer was confident, and the overture went so well that the audience demanded its repetition. When the opera itself was first given, it was a complete failure despite the brilliant presence of Meyerbeer, Paganini, Spontini, and the brother of the Queen of Spain, surrounded by princesses. The opera was nicknamed "Malvenuto Cellini."

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MONDAY, JUNE 9, 1919

PROGRAMME

1. MARCH, "Black Bess" . . . . . Strube
2. OVERTURE to "Masaniello" . . . . . Auber
3. WALTZ, "Très Jolie" . . . . . Waldteufel
4. SCÈNES PITTORESQUES . . . . . Massenet
   a. Angelus — *b.* Fête Bohême

---

5. OVERTURE to "Mignon" . . . . . Thomas
6. SUITE, "Children's Corner" . . . . . Debussy
   a. Shepherd's Song — *b.* Golliwog's Cake-walk
7. FANTASIA, "I Pagliacci" . . . . . Leoncavallo
8. HUNGARIAN DANCE No. 5 . . . . . Brahms

---

9. SELECTION, "The Fortune Teller" . . . . . Herbert
10. AVE MARIA (strings and organ) . . . . . Schubert–Strube
    (Violoncello Solo, Mr. Georges Miquelle)
11. WALTZ, "Enjoy Life" . . . . . Strauss
12. FINLANDIA . . . . . Sibelius

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Soda Lemonade	20
White Rock Lemonade	20

ORANGEADE

Fresh Fruit Orangeade		20
Granite State, Sparkling	¼ bot.	15
Ward's Orange Crush	¼ bot.	15

GINGER ALE

Cantrell & Cochrane's	½ bot.	25
Mayflower	¼ bot.	15
Pureoxia	¼ bot.	15
Granite State	¼ bot.	15
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Horse's Neck, C. & C.	½ bot.	30

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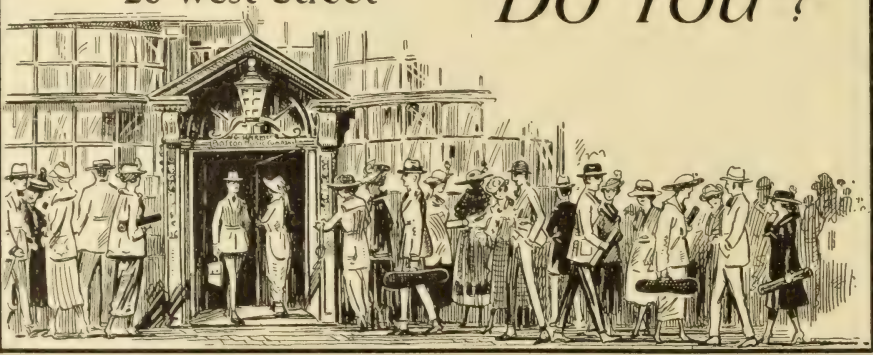

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TUESDAY, JUNE 10, 1919

BOSTON ATHLETIC ASSOCIATION NIGHT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. WALTZ, "Vienna Blood" . . . . . Strauss
3. SALUT D'AMOUR . . . . . Elgar
4. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

---

5. FANTASIA, "Faust" . . . . . Gounod
6. VIOLONCELLO SOLO, "Caprice Hongrois" . . . . . Dunkler
   (Mr. Georges Miquelle)
7. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LARGO . . . . . Handel
    (Violin, Mr. Theodorowicz; Harp, Mr. Cella; Organ, Mr. Snow)
11. SOUVENIR . . . . . Drdla
12. MARCH, "101st Infantry" . . . . . Maquarre

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WEDNESDAY, JUNE 11, 1919

PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "If I were King" . . . . . Adam
3. WALTZ, "Showers of Gold" . . . . . Waldteufel
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. CORTÉGE DE BACCHUS from the Ballet "Sylvia" . . . . . Delibes
6. FLUTE SOLO
   (Mr. Charles De Mailly)
7. TWO SLAVIC DANCES . . . . . Dvorák
8. OVERTURE to "Sakuntala." . . . . . Goldmark

---

9. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
10. VALSE CAPRICE . . . . . Nagel
11. SELECTION, "Mademoiselle Modiste" . . . . . Herbert
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

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THURSDAY, JUNE 12, 1919

EUCLID LODGE NIGHT

PROGRAMME

1. MARCH, "Massachusetts State Guard" . . . . . Harlow
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. ANDALUSIA . . . . . Sequeira
7. HARP SOLO
   (Mr. Alfred Holy)
8. RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "The Defender" (conducted by the composer) . . . . . Dennée
10. MADRIGAL . . . . . Jacchia
    (Oboe Solo, Mr. Stanislaus)
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

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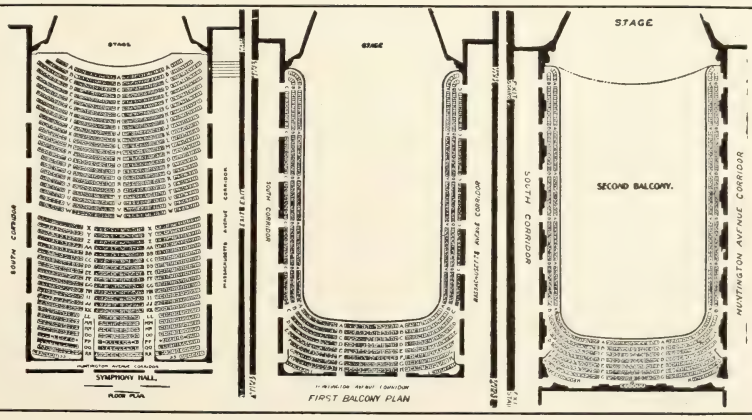

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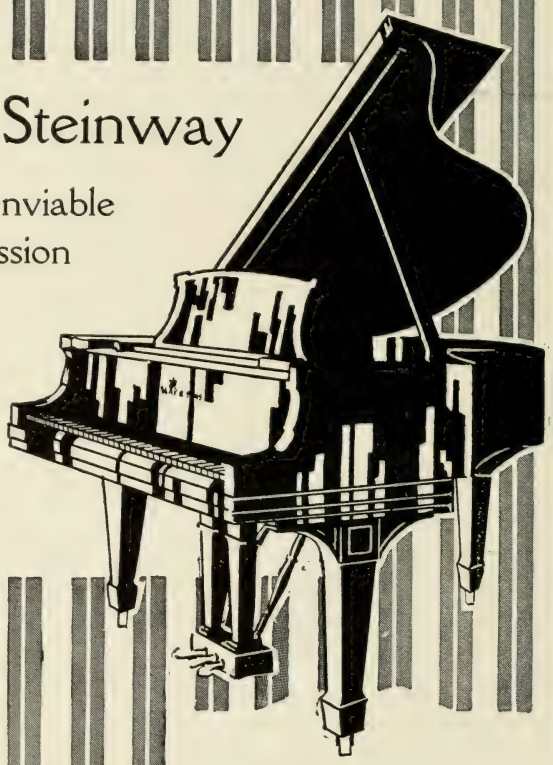

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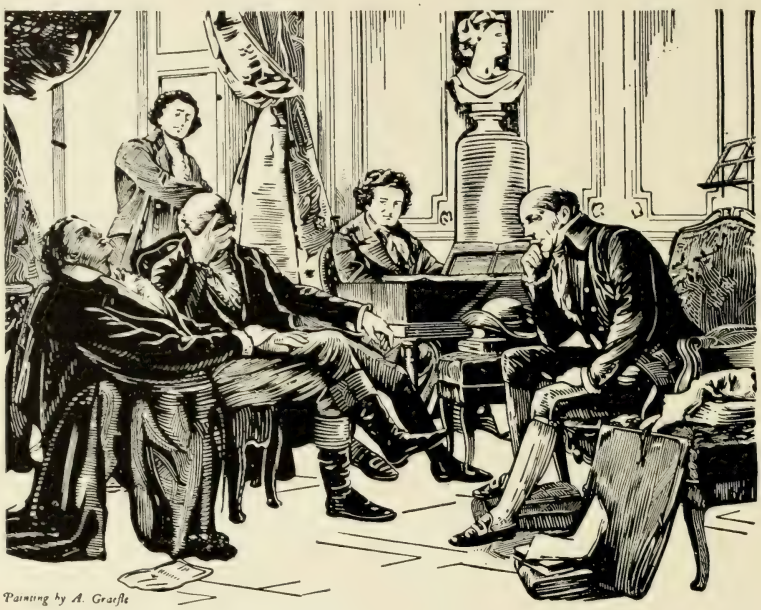

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FRIDAY, JUNE 6, 1919

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PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA, "La Traviata" . . . . . Verdi

5. *BALLET MUSIC from "Faust" . . . . . Gounod
6. AVE MARIA (for strings and organ) . . . . . Schubert-Strube
   ('Cello Solo, Mr. GEORGES MIQUELLE)
7. SECOND POLONAISE . . . . . Liszt
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

9. SELECTION, "Glorianna" . . . . . Friml
10. THE LOST CHORD . . . . . Sullivan
    (Trumpet Solo, Mr. HEIM; Organ, Mr. SNOW)
11. WALTZ, "Morning Journals" . . . . . Strauss
12. FARANDOLE from the Suite "L'Arlésienne" No. 2 . . . . . Bizet

* Gounod describes in his memoirs the deep impression which, as a little boy, his first visit to the opera made on him. He immediately resolved to become a musician, which idea his professor at school tried to discourage by belittling the profession to him. The small Charles remaining unconvinced, the professor finally scribbled a verse on a piece of paper, telling him to set it to music. The boy returned with his song after the next recreation period. "What, your song already?" "Yes, sir." "Let us see. Sing it to me." "I sang," says Gounod, "and when I had finished I turned timidly to face my judge. His eyes were full of tears. He drew me to his heart and said, 'It is beautiful, beautiful, my boy. . . . Be a musician, then, since the devil pushes you on to it. It's no use to fight against that.'"

BOSTON ATHLETIC ASSOCIATION NIGHT . . . . . Tuesday, June 10
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SATURDAY, JUNE 7, 1919

PROGRAMME

1. MARCH, "The Merry Soldier" . . . . . Sabathil
2. OVERTURE, "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. VIOLIN SOLO, Two Spanish Dances . . . . . Sarasate
   a. Malagueña *b.* Habanera
   (Mr. Jacques Hoffmann)
7. PRELUDE . . . . . Rachmaninoff
8. *OVERTURE, "The Roman Carnival" . . . . . Berlioz

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. SERENADE . . . . . Strube
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCHE MILITAIRE . . . . . Schubert

* This overture belongs to the opera "Benvenuto Cellini," which it has long survived. When Berlioz conducted the first performance of the overture at a concert of his own music, the wood-wind players were afraid of mishap, not having rehearsed it. But the composer was confident, and the overture went so well that the audience demanded its repetition. When the opera itself was first given, it was a complete failure despite the brilliant presence of Meyerbeer, Paganini, Spontini, and the brother of the Queen of Spain, surrounded by princesses. The opera was nicknamed "Malvenuto Cellini."

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MONDAY, JUNE 9, 1919

PROGRAMME

1. MARCH, "Black Bess" . . . . . Strube
2. OVERTURE to "Masaniello" . . . . . Auber
3. WALTZ, "Très Jolie" . . . . . Waldteufel
4. SCÈNES PITTORESQUES . . . . . Massenet
   a. Angelus *b.* Fête Bohême

---

5. OVERTURE to "Mignon" . . . . . Thomas
6. SUITE, "Children's Corner" . . . . . Debussy
   a. Shepherd's Song *b.* Golliwog's Cake-walk
7. FANTASIA, "I Pagliacci" . . . . . Leoncavallo
8. HUNGARIAN DANCE No. 5 . . . . . Brahms

---

9. SELECTION, "The Fortune Teller" . . . . . Herbert
10. AVE MARIA (strings and organ) . . . . . Schubert–Strube
    (Violoncello Solo, Mr. Georges Miquelle)
11. WALTZ, "Enjoy Life" . . . . . Strauss
12. FINLANDIA . . . . . Sibelius

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TUESDAY, JUNE 10, 1919

BOSTON ATHLETIC ASSOCIATION NIGHT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. WALTZ, "Vienna Blood" . . . . . Strauss
3. SALUT D'AMOUR . . . . . Elgar
4. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

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5. FANTASIA, "Faust" . . . . . Gounod
6. VIOLONCELLO SOLO, "Caprice Hongrois" . . . . . Dunkler
   (Mr. Georges Miquelle)
7. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LARGO . . . . . Handel
    (Violin, Mr. Theodorowicz; Harp, Mr. Cella; Organ, Mr. Snow)
11. SOUVENIR . . . . . Drdla
12. MARCH, "101st Infantry" . . . . . Maquarre

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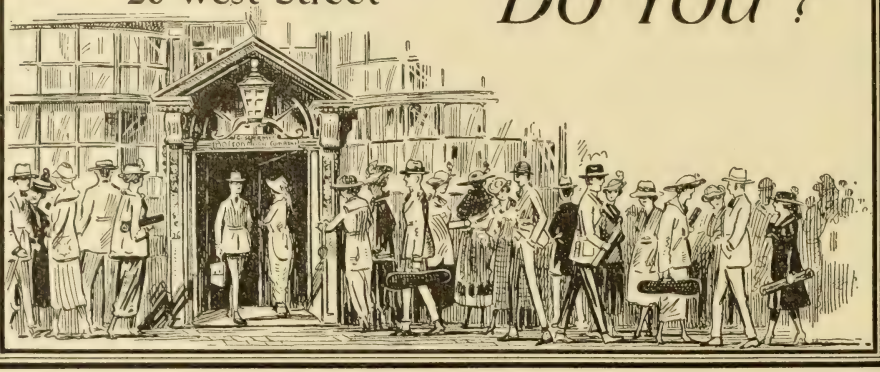

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WEDNESDAY, JUNE 11, 1919

PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "If I were King" . . . . . Adam
3. WALTZ, "Showers of Gold" . . . . . Waldteufel
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. CORTÉGE DE BACCHUS from the Ballet "Sylvia" . . . . . Delibes
6. FLUTE SOLO
   (Mr. Charles De Mailly)
7. TWO SLAVIC DANCES . . . . . Dvorák
8. OVERTURE to "Sakuntala" . . . . . Goldmark

---

9. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
10. VALSE CAPRICE . . . . . Nagel
11. SELECTION, "Mademoiselle Modiste" . . . . . Herbert
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

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THURSDAY, JUNE 12, 1919

EUCLID LODGE NIGHT

PROGRAMME

1. MARCH, "Massachusetts State Guard" . . . . . Harlow
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. ANDALUSIA . . . . . Sequeira
7. HARP SOLO, "The Brooklet" . . . . . Spindler
   (Mr. Alfred Holy)
8. RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "The Defender" (conducted by the composer) . . . . . Dennée
10. MADRIGAL . . . . . Jacchia
    (Oboe Solo, Mr. Stanislaus)
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

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2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ from "The Bat" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Trepak *c.* Valse des Fleurs
6. VIOLIN SOLO, "Gypsy Airs" . . . . . Sarasate
   (Mr. Julius Theodorowicz)
7. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "Sometime" . . . . . Friml
10. KAMENNOI-OSTROW . . . . . Rubinstein
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Stars and Stripes" . . . . . Sousa

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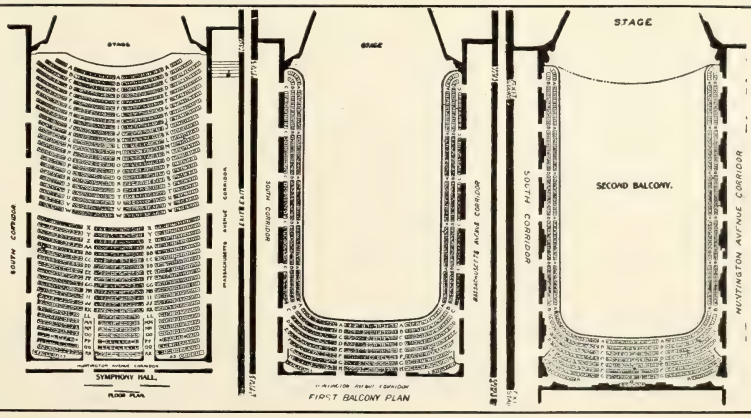

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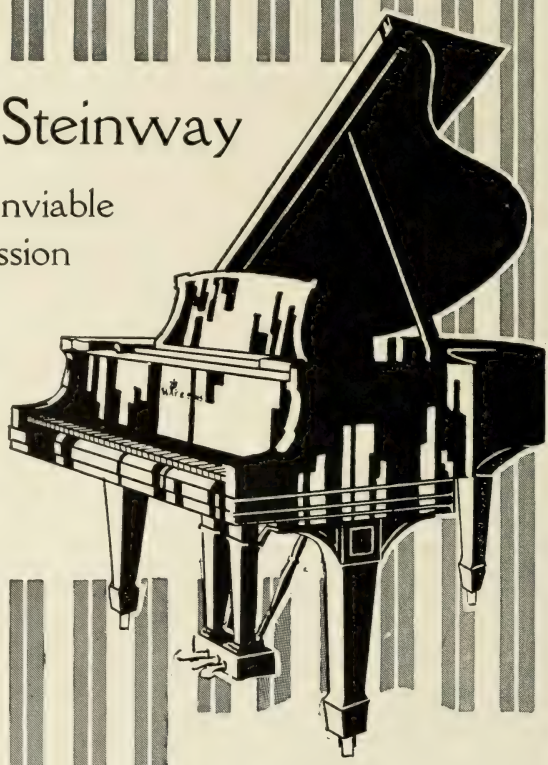

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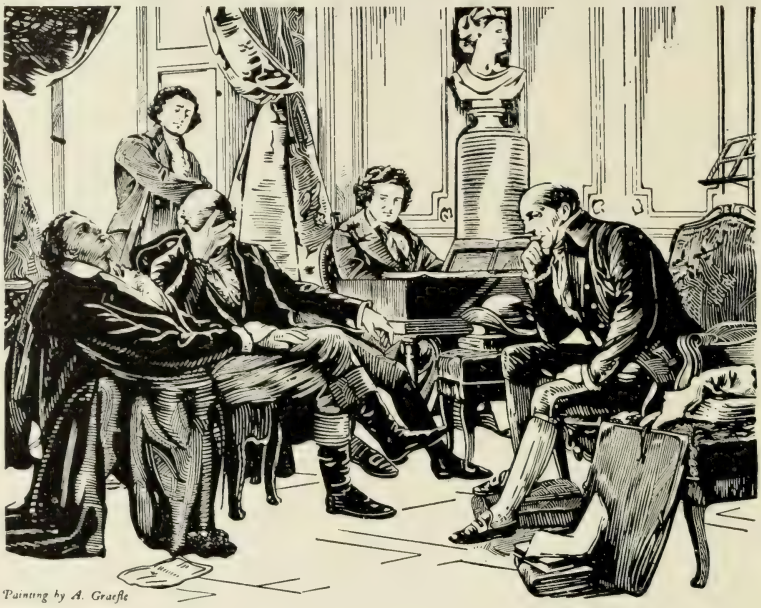

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Boston, Monday, June 9, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — **No. 31**

MONDAY, JUNE 9, 1919

Mr. GUSTAV STRUBE WILL CONDUCT THIS CONCERT

PROGRAMME

1. MARCH, "Black Bess" . . . . . Strube
2. OVERTURE to "Masaniello" . . . . . Auber
3. WALTZ, "Très Jolie" . . . . . Waldteufel
4. SCÈNES PITTORESQUES . . . . . Massenet
   a. Angelus — *b.* Fête Bohême
5. OVERTURE to "Mignon" . . . . . Thomas
6. SUITE, "Children's Corner" . . . . . Debussy
   a. The Little Shepherd — *b.* Golliwog's Cake-walk
7. FANTASIA, "I Pagliacci" . . . . . Leoncavallo
8. HUNGARIAN DANCE No. 5 . . . . . Brahms
9. SELECTION, "The Fortune Teller" . . . . . Herbert
10. AVE MARIA (strings and organ) . . . . . Schubert–Strube
    (Violoncello Solo, Mr. GEORGES MIQUELLE)
11. WALTZ, "Enjoy Life" . . . . . Strauss
12. *FINLANDIA . . . . . Sibelius

* The status of this Symphonic Poem in revolutionary Finland at present would be hard to surmise. When it was composed in 1894, the Finnish people were strongly asserting their independence, and "Finlandia" became such a storm centre of national feeling that the Russian Imperial Government forbade its performance. Jean Sibelius has emphatically asserted that the themes are not borrowed from folk melodies, but are entirely his own.

BOSTON ATHLETIC ASSOCIATION NIGHT	**Tuesday, June 10**
EUCLID LODGE NIGHT	**Thursday, June 12**
INSURANCE SOCIETY OF MASSACHUSETTS NIGHT	**Friday, June 13**
NEW ENGLAND CONSERVATORY OF MUSIC NIGHT	**Monday, June 16**
REQUEST NIGHT	**Wednesday, July 2**

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WEDNESDAY, JULY 2, 1919

ANNUAL REQUEST NIGHT

Mr. JACCHIA will be glad to receive suggestions for this night, which is the most popular of the season. All requests should be limited to not more than three pieces. Address all requests to AGIDE JACCHIA, Symphony Hall, Boston

TUESDAY, JUNE 10, 1919

BOSTON ATHLETIC ASSOCIATION NIGHT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. WALTZ, "Vienna Blood" . . . . . Strauss
3. SALUT D'AMOUR . . . . . Elgar
4. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . Tschaikowsky

---

5. FANTASIA, "Faust" . . . . . Gounod
6. VIOLONCELLO SOLO, "Caprice Hongrois" . . . . . Dunkler
   (Mr. GEORGES MIQUELLE)
7. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LARGO . . . . . Handel
    (Violin, Mr. THEODOROWICZ; Harp, Mr. CELLA; Organ, Mr. SNOW)
11. SOUVENIR . . . . . Drdla
12. MARCH, "101st Infantry" . . . . . Maquarre

GUSTAV STRUBE, who is guest conductor this week, is conspicuous in Pops' history. He was a first violinist in the Boston Symphony Orchestra for twenty-three years (1890–1913) and conducted the Pops on and off for fourteen seasons, being the favorite of the day. From Boston he went to Baltimore, where for six years he has been an important member of the faculty at the Peabody Institute of Music, and where he organized and wrought to a high level a civic orchestra known as the Baltimore Symphony Orchestra. Mr. Strube is noted as a composer of serious music. His music in the lighter vein was composed for the Pops. "Cruiser Harvard" commemorated a gallant battleship in the Spanish War.

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WEDNESDAY, JUNE 11, 1919

PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "If I were King" . . . . . Adam
3. WALTZ, "Showers of Gold" . . . . . Waldteufel
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. CORTÉGE DE BACCHUS from the Ballet "Sylvia" . . . . . Delibes
6. FLUTE SOLO
   (Mr. Charles De Mailly)
7. TWO SLAVIC DANCES . . . . . Dvorák
8. *OVERTURE to "Sakuntala" . . . . . Goldmark

---

9. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
10. VALSE CAPRICE . . . . . Nagel
11. SELECTION, "Mademoiselle Modiste" . . . . . Herbert
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* This is the most famous work of Carl Goldmark (1830–1915). It was first performed by the Vienna Philharmonic Orchestra, accustomed, when receiving a new manuscript score, to rehearse it once and vote as to whether it should be performed. Bachrich, a friend of Goldmark, managed to conceal himself in the empty auditorium. "His heart beat violently when it began. When it was over an unusual thing happened: the players broke into loud applause, and the conductor exclaimed, 'There's no need of voting on this!' As fast as his legs could carry him, Bachrich ran to the nearby café where Goldmark was impatiently waiting. He was so out of breath that he could scarcely speak. But he nodded, 'Yes—Yes—Yes,' and the composer understood and rejoiced."

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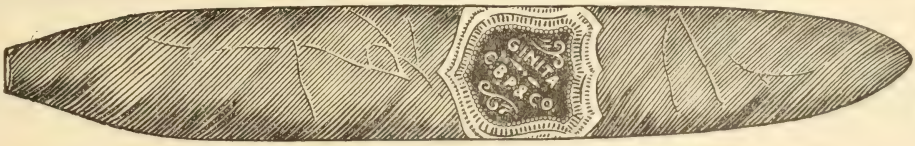

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THURSDAY, JUNE 12, 1919

EUCLID LODGE NIGHT

PROGRAMME

1. MARCH, "Massachusetts State Guard" . . . . . Harlow
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. ANDALUSIA . . . . . Sequeira
7. HARP SOLO, "The Brooklet" . . . . . Spindler
   (Mr. Alfred Holy)
8. *RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "The Defender" (conducted by the composer) . . . . . Dennée
10. MADRIGAL . . . . . Caccini–Jacchia
    (Oboe Solo, Mr. Stanislaus) (1558–1615)
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles—and all this to the cry of *Olle! Olle! Anda la Maria!* The two guitarists, cigarette in mouth, keep gravely scratching something or other. The cries of the women excite the dancer who becomes literally mad with her body. —Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of *Anda! Anda!* and clapping their hands. There was a most curious blend of rhythms. I have noted it all—but what a trade, my children!"

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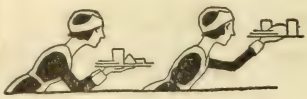

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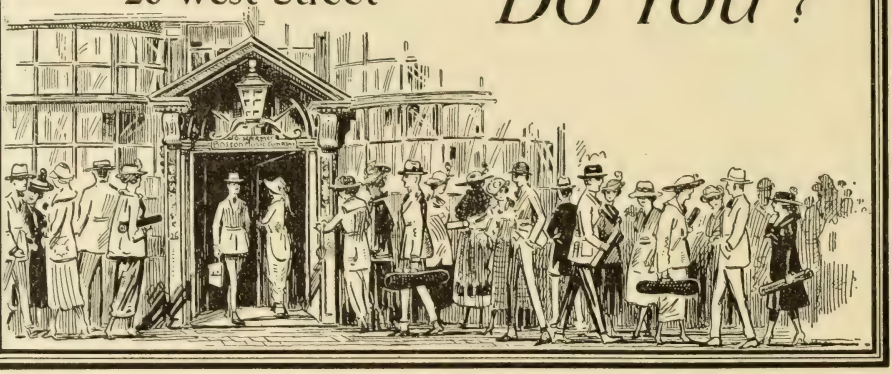

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FRIDAY, JUNE 13, 1919

INSURANCE ASSOCIATION OF MASSACHUSETTS NIGHT

PROGRAMME

1. MARCH, "The Comet" . . . . . Strube
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ from "The Bat" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Danse de la Fée Dragée *c.* Trépak
6. VIOLIN SOLO, "Gypsy Airs" . . . . . Sarasate
   (Mr. Julius Theodorowicz*)
7. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "Sometime" . . . . . Friml
10. KAMENNOI-OSTROW . . . . . Rubinstein
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Stars and Stripes" . . . . . Sousa

* Julius Theodorowicz, who is to be concertmaster for the second half of the Pops season, is a native of Poland. He took a first prize at the Vienna Conservatory and subsequently found a supreme training for "Pops" music when he was concertmaster under the two waltz kings, Komzak and Ziehrer, in the same city. In 1898 he came to America, and from that date has been a member of the Boston Symphony Orchestra, with certain interruptions, such as the seven years when he played second violin in the famous Kneisel Quartet. He has been concertmaster at the Pops for the last seven seasons.

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SATURDAY, JUNE 14, 1919

PROGRAMME

1. MARCH from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Pique-Dame" . . . . . Suppé
3. WALTZ, "Thousand and One Nights" . . . . . Strauss
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. AVE MARIA . . . . . Bach–Gounod
7. NORWEGIAN DANCE . . . . . Grieg
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . Tschaikowsky

---

9. SELECTION, "The Mikado" . . . . . Sullivan
10. VALSE TRISTE . . . . . Sibelius
11. RIDE OF THE VALKYRIES . . . . . Wagner
12. AMERICAN PATROL . . . . . Meacham

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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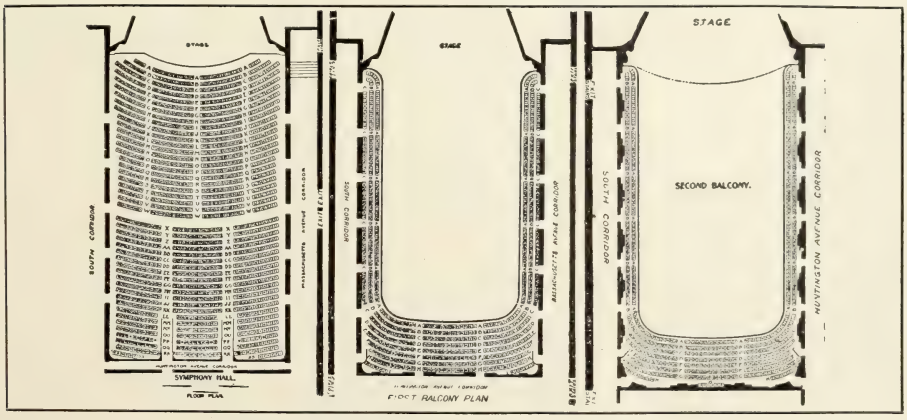

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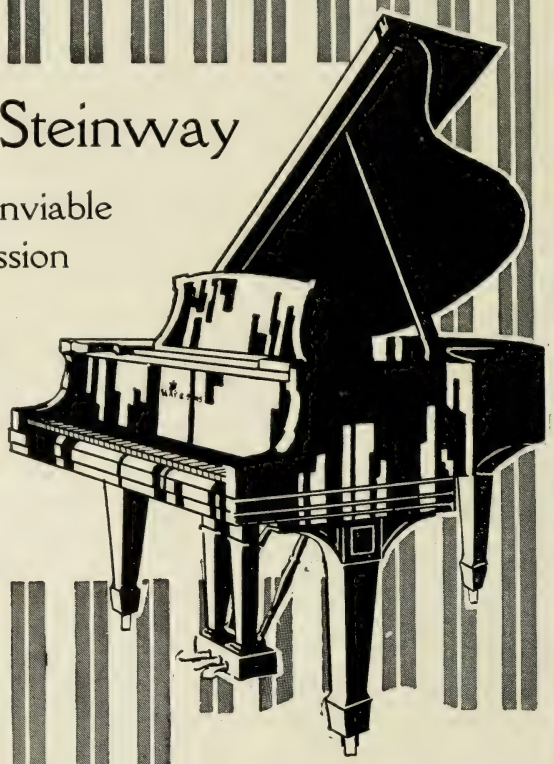

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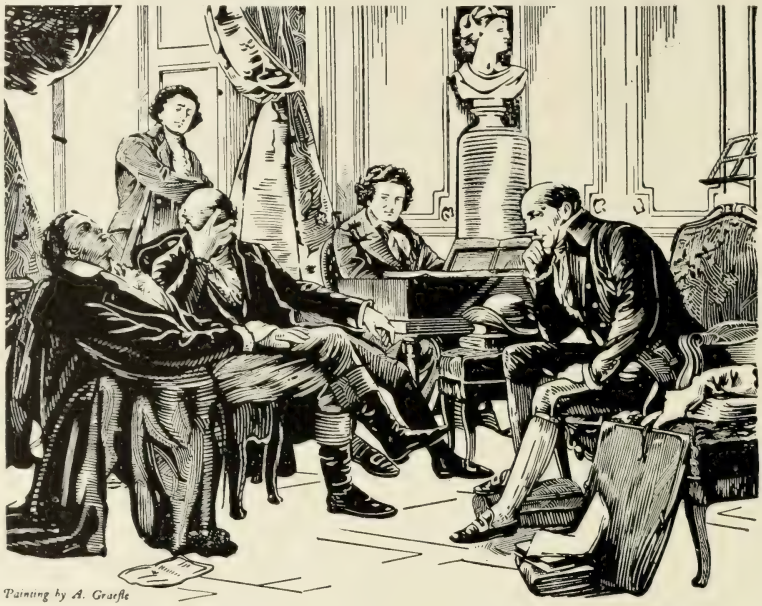

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TUESDAY, JUNE 10, 1919

BOSTON ATHLETIC ASSOCIATION NIGHT

Mr. GUSTAV STRUBE WILL CONDUCT THIS CONCERT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. WALTZ, "Vienna Blood" . . . . . Strauss
3. SALUT D'AMOUR . . . . . Elgar
4. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . Tschaikowsky

5. FANTASIA, "Faust" . . . . . Gounod
6. VIOLONCELLO SOLO, "Caprice Hongrois" . . . . . Dunkler
   (Mr. GEORGES MIQUELLE. Accompanist, Mlle. RENÉE LONGY)
7. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
8. OVERTURE to "Tannhäuser" . . . . . Wagner

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LARGO . . . . . Handel
    (Violin, Mr. THEODOROWICZ; Harp, Mr. CELLA; Organ, Mr. SNOW)
11. SOUVENIR . . . . . Drdla
12. MARCH, "101st Infantry" . . . . . Maquarre

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GUSTAV STRUBE, who is guest conductor this week, is conspicuous in Pops' history. He was a first violinist in the Boston Symphony Orchestra for twenty-three years (1890–1913) and conducted the Pops on and off for fourteen seasons, being the favorite of the day. From Boston he went to Baltimore, where for six years he has been an important member of the faculty at the Peabody Institute of Music, and where he organized and wrought to a high level a civic orchestra known as the Baltimore Symphony Orchestra. Mr. Strube is noted as a composer of serious music. His music in the lighter vein was composed for the Pops. "Cruiser Harvard" commemorated a gallant battleship in the Spanish War.

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WEDNESDAY, JUNE 11, 1919

PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "If I were King" . . . . . Adam
3. WALTZ, "Showers of Gold" . . . . . Waldteufel
4. FANTASIA, "La Bohême" . . . . . Puccini

---

5. CORTÉGE DE BACCHUS from the Ballet "Sylvia" . . . . . Delibes
6. FLUTE SOLO
   (Mr. Charles De Mailly)
7. TWO SLAVIC DANCES . . . . . Dvorák
8. *OVERTURE to "Sakuntala" . . . . . Goldmark

---

9. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
10. VALSE CAPRICE . . . . . Nagel
11. SELECTION, "Mademoiselle Modiste" . . . . . Herbert
12. POLONAISE from "Eugen Oniegin" . . . . . Tschaikowsky

* This is the most famous work of Carl Goldmark (1830–1915). It was first performed by the Vienna Philharmonic Orchestra, accustomed, when receiving a new manuscript score, to rehearse it once and vote as to whether it should be performed. Bachrich, a friend of Goldmark, managed to conceal himself in the empty auditorium. "His heart beat violently when it began. When it was over an unusual thing happened: the players broke into loud applause, and the conductor exclaimed, 'There's no need of voting on this!' As fast as his legs could carry him, Bachrich ran to the nearby café where Goldmark was impatiently waiting. He was so out of breath that he could scarcely speak. But he nodded, 'Yes—Yes—Yes,' and the composer understood and rejoiced."

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THURSDAY, JUNE 12, 1919

EUCLID LODGE NIGHT

PROGRAMME

1. MARCH, "Massachusetts State Guard" . . . . . Harlow
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. ANDALUCIA . . . . . Sequeira
7. HARP SOLO, "The Brooklet" . . . . . Spindler
   (Mr. Alfred Holy)
8. *RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "The Defender" (conducted by the composer) . . . . . Dennée
10. MADRIGAL . . . . . Caccini–Jacchia (1558–1615)
    (Oboe Solo, Mr. Stanislaus)
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles—and all this to the cry of *Olle! Olle! Anda la Maria!* The two guitarists, cigarette in mouth, keep gravely scratching something or other. The cries of the women excite the dancer who becomes literally mad with her body. —Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of *Anda! Anda!* and clapping their hands. There was a most curious blend of rhythms. I have noted it all—but what a trade, my children!"

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FRIDAY, JUNE 13, 1919

INSURANCE ASSOCIATION OF MASSACHUSETTS NIGHT

PROGRAMME

1. MARCH, "The Comet" . . . . . Strube
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ from "The Bat" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Danse de la Fée Dragée *c.* Trépak
6. VIOLIN SOLO, "Gypsy Airs" . . . . . Sarasate
   (Mr. Julius Theodorowicz*)
7. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "Sometime" . . . . . Friml
10. KAMENNOI-OSTROW . . . . . Rubinstein
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Stars and Stripes" . . . . . Sousa

* Julius Theodorowicz, who is to be concertmaster for the second half of the Pops season, is a native of Poland. He took a first prize at the Vienna Conservatory and subsequently found a supreme training for "Pops" music when he was concertmaster under the two waltz kings, Komzak and Ziehrer, in the same city. In 1898 he came to America, and from that date has been a member of the Boston Symphony Orchestra, with certain interruptions, such as the seven years when he played second violin in the famous Kneisel Quartet. He has been concertmaster at the Pops for the last seven seasons.

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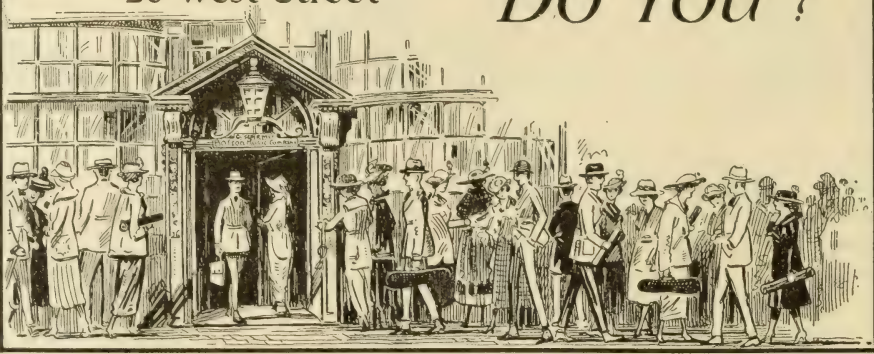

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SATURDAY, JUNE 14, 1919

PROGRAMME

1. MARCH from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Pique-Dame" . . . . . Suppé
3. WALTZ, "Thousand and One Nights" . . . . . Strauss
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. AVE MARIA . . . . . Bach–Gounod
7. NORWEGIAN DANCE . . . . . Grieg
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

---

9. SELECTION, "The Mikado" . . . . . Sullivan
10. VALSE TRISTE . . . . . Sibelius
11. RIDE OF THE VALKYRIES . . . . . Wagner
12. AMERICAN PATROL . . . . . Meacham

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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MONDAY, JUNE 16, 1919

NEW ENGLAND CONSERVATORY OF MUSIC NIGHT

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PROGRAMME

1. MARCH, "Aïda" . . . . . Verdi
2. WALTZ . . . . . Langley
3. HYMN TO SAINT CECILIA . . . . . Gounod
   (Violin, Mr. THEODOROWICZ; Organ, Mr. SNOW; Harp, Mr. HOLY)
4. SELECTION, "Lohengrin" . . . . . Wagner

---

5. OVERTURE, "Rip Van Winkle" . . . . . Chadwick
6. ENGLISH HORN SOLOS { *a.* Berceuse en Carillon / *b.* Sérénade Gaie } . . . . . Stuart Mason
   (Mr. SPEYER. Accompaniment by the Composer)
7. AURORA (for organ and orchestra) . . . . . H. Dunham
   (Organ, Mr. ALBERT W. SNOW)
8. RHAPSODY, "España" . . . . . Chabrier

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky
10. INVOCATION from "Errynies" . . . . . Massenet
    ('Cello Solo, Mr. MIQUELLE)
11. SELECTION, "Jack o' Lantern" . . . . . Caryll
12. MARCH, "Stars and Stripes" . . . . . Sousa

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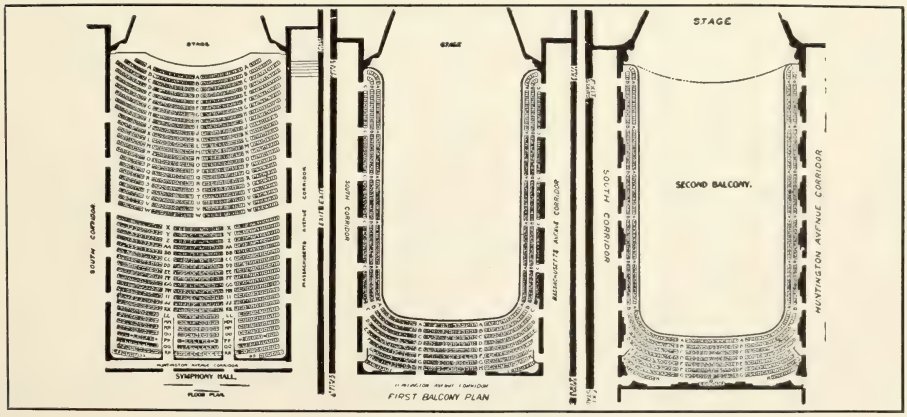

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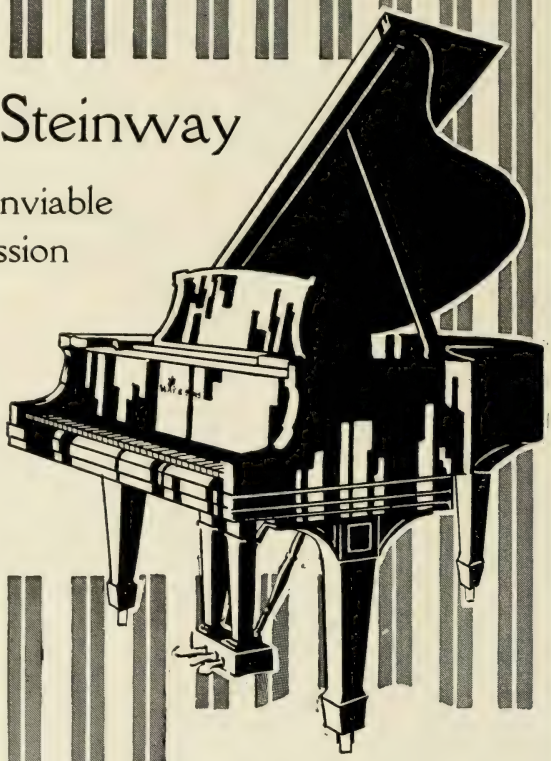

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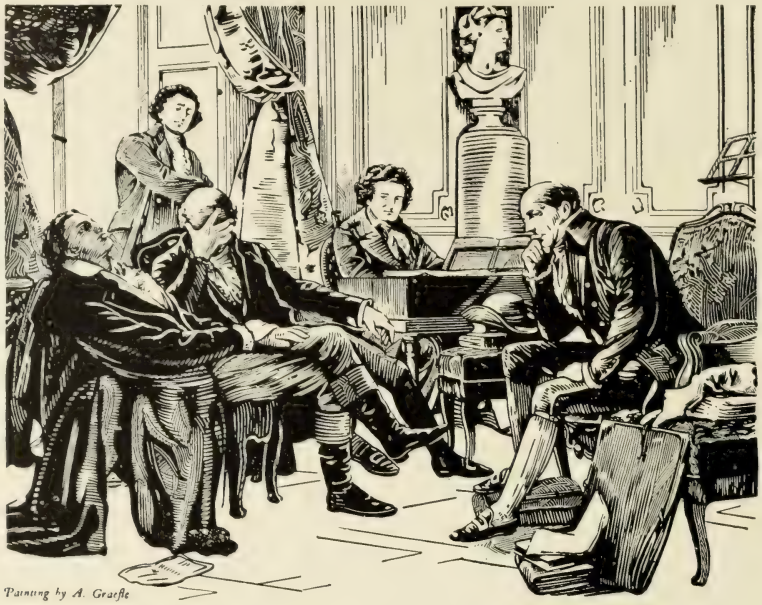

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PROGRAMME

1. MARCH, "Father of Victory" . . . Ganne
2. OVERTURE, "If I were King" . . . Adam
3. WALTZ, "Showers of Gold" . . . Waldteufel
4. FANTASIA, "La Bohême" . . . Puccini

5. CORTÉGE DE BACCHUS from the Ballet "Sylvia" . . . Delibes
6. FLUTE SOLO { *a.* Romance . . . Bruneau; *b.* Tarantelle . . . Mongin }
   (Mr. CHARLES DE MAILLY. Accompanist, Mme. CHARLES DE MAILLY)
7. *OVERTURE to "Sakuntala" . . . Goldmark
8. SLAVIC DANCE No. 1 . . . Dvorák

9. SUITE, "Peer Gynt" . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
10. VALSE CAPRICE . . . Nagel
11. SELECTION, "Mademoiselle Modiste" . . . Herbert
12. POLONAISE from "Eugen Onégin" . . . Tschaikowsky

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* This is the most famous work of Carl Goldmark (1830–1915). It was first performed by the Vienna Philharmonic Orchestra, accustomed, when receiving a new manuscript score, to rehearse it once and vote as to whether it should be performed. Bachrich, a friend of Goldmark, managed to conceal himself in the empty auditorium. "His heart beat violently when it began. When it was over an unusual thing happened: the players broke into loud applause, and the conductor exclaimed, 'There's no need of voting on this!' As fast as his legs could carry him, Bachrich ran to the nearby café where Goldmark was impatiently waiting. He was so out of breath that he could scarcely speak. But he nodded, 'Yes—Yes—Yes,' and the composer understood and rejoiced."

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THURSDAY, JUNE 12, 1919

EUCLID LODGE NIGHT

PROGRAMME

1. MARCH, "Massachusetts State Guard" . . . . . Harlow
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. ANDALUCIA . . . . . Sequeira
7. HARP SOLO, "The Brooklet" . . . . . Spindler
   (Mr. Alfred Holy)
8. *RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "The Defender" (conducted by the composer) . . . . . Dennée
10. MADRIGAL . . . . . Caccini–Jacchia
    (Oboe Solo, Mr. Stanislaus) (1558–1615)
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles—and all this to the cry of *Olle! Olle! Anda la Maria!* The two guitarists, cigarette in mouth, keep gravely scratching something or other. The cries of the women excite the dancer who becomes literally mad with her body. —Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of *Anda! Anda!* and clapping their hands. There was a most curious blend of rhythms. I have noted it all—but what a trade, my children!"

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INSURANCE ASSOCIATION OF MASSACHUSETTS NIGHT

PROGRAMME

1. MARCH, "The Comet" . . . . . Strube
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ from "The Bat" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

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5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Danse de la Fée Dragée *c.* Trépak
6. VIOLIN SOLO, "Gypsy Airs" . . . . . Sarasate
   (Mr. Julius Theodorowicz*)
7. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "Sometime" . . . . . Friml
10. KAMENNOI-OSTROW . . . . . Rubinstein
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Stars and Stripes" . . . . . Sousa

* Julius Theodorowicz, who is to be concertmaster for the second half of the Pops season, is a native of Poland. He took a first prize at the Vienna Conservatory and subsequently found a supreme training for "Pops" music when he was concertmaster under the two waltz kings, Komzak and Ziehrer, in the same city. In 1808 he came to America, and from that date has been a member of the Boston Symphony Orchestra, with certain interruptions, such as the seven years when he played second violin in the famous Kneisel Quartet. He has been concertmaster at the Pops for the last seven seasons.

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SATURDAY, JUNE 14, 1919

PROGRAMME

1. MARCH from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Pique-Dame" . . . . . Suppé
3. WALTZ, "Thousand and One Nights" . . . . . Strauss
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. AVE MARIA . . . . . Bach–Gounod
7. NORWEGIAN DANCE . . . . . Grieg
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . Tschaikowsky

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9. SELECTION, "The Mikado" . . . . . Sullivan
10. VALSE TRISTE . . . . . Sibelius
11. RIDE OF THE VALKYRIES . . . . . Wagner
12. AMERICAN PATROL . . . . . Meacham

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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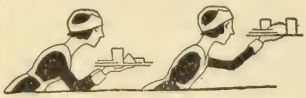

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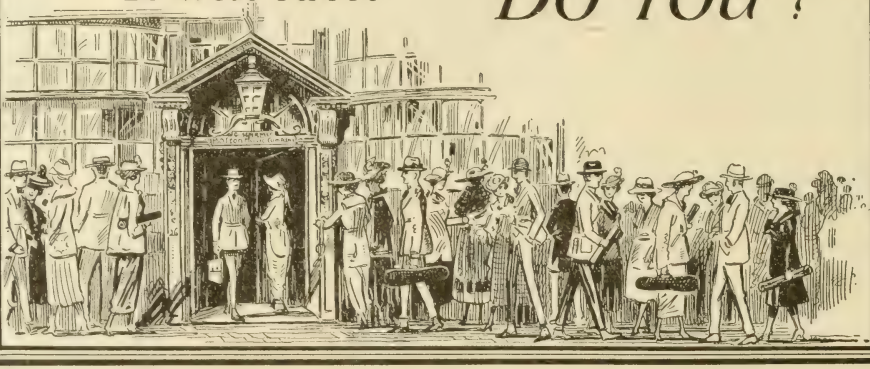

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MONDAY, JUNE 16, 1919

NEW ENGLAND CONSERVATORY OF MUSIC NIGHT

(Mr. Clement Lenom will conduct this concert)

PROGRAMME

1. MARCH, "Aïda" . . . . . Verdi
2. WALTZ . . . . . Langley
3. HYMN TO SAINT CECILIA . . . . . Gounod
   (Violin, Mr. Theodorowicz; Organ, Mr. Snow; Harp, Mr. Holy)
4. SELECTION, "Lohengrin" . . . . . Wagner

---

5. OVERTURE, "Rip Van Winkle" . . . . . Chadwick
6. ENGLISH HORN SOLOS { *a.* Berceuse en Carillon / *b.* Sérénade Gaie } . . . . Stuart Mason
   (Mr. Speyer. Accompaniment by the Composer)
7. AURORA (for organ and orchestra) . . . . . H. Dunham
   (Organ, Mr. Albert W. Snow)
8. RHAPSODY, "España" . . . . . Chabrier

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky
10. INVOCATION from "Errynies" . . . . . Massenet
    ('Cello Solo, Mr. Miquelle)
11. SELECTION, "Jack o' Lantern" . . . . . Caryll
12. MARCH, "Stars and Stripes" . . . . . Sousa

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TUESDAY, JUNE 17, 1919

PROGRAMME

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WEDNESDAY, JUNE 18, 1919

PROGRAMME

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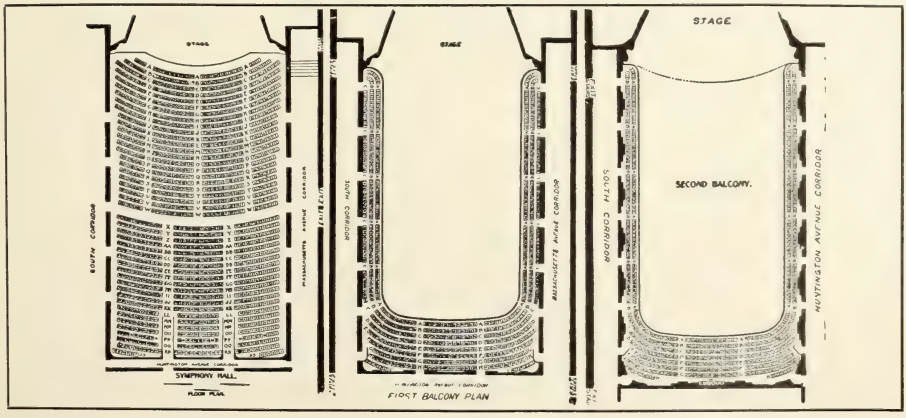

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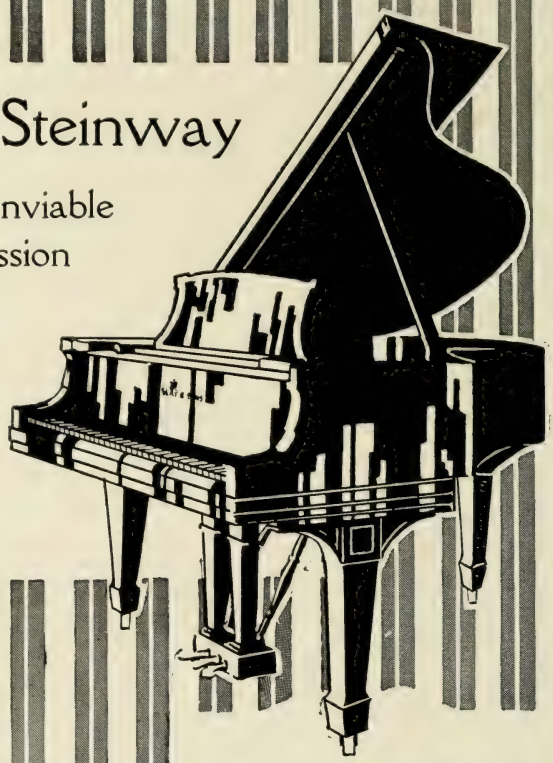

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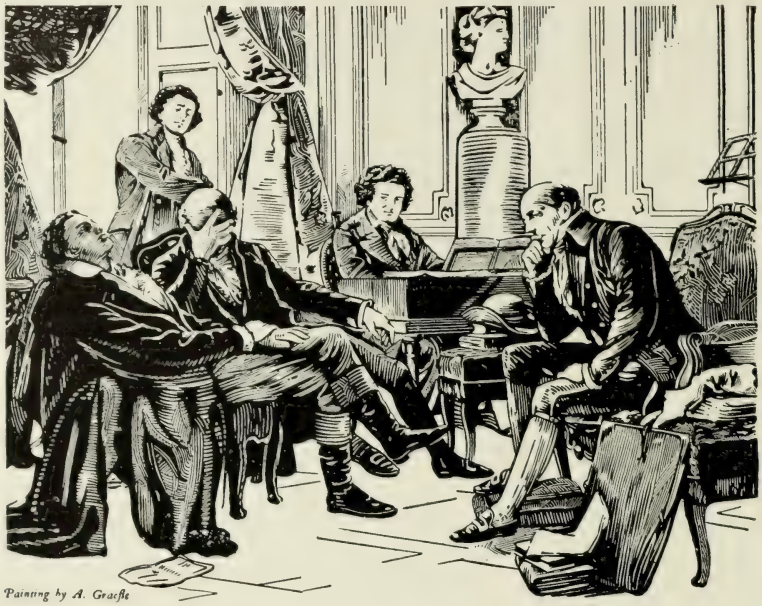

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THURSDAY, JUNE 12, 1919

EUCLID LODGE NIGHT

Mr. GUSTAV STRUBE WILL CONDUCT THIS CONCERT

PROGRAMME

1. MARCH, "Massachusetts State Guard" . . . . . Harlow
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Artist's Life" . . . . . Strauss
4. FANTASIA, "Il Trovatore" . . . . . Verdi

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. ANDALUCIA . . . . . Sequeira
7. HARP SOLO, "The Brooklet" . . . . . Spindler
   (Mr. Alfred Holy)
8. *RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "The Defender" (conducted by the composer) . . . . Dennée
10. MADRIGAL . . . . . Caccini–Jacchia
    (Oboe Solo, Mr. Stanislaus) (1558–1615)
11. WALTZ, "Girls of Baden" . . . . . Komzak
12. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles—and all this to the cry of *Olle! Olle! Anda la Maria!* The two guitarists, cigarette in mouth, keep gravely scratching something or other. The cries of the women excite the dancer who becomes literally mad with her body. —Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of *Anda! Anda!* and clapping their hands. There was a most curious blend of rhythms. I have noted it all—but what a trade, my children!"

INSURANCE SOCIETY OF MASSACHUSETTS NIGHT	**Friday, June 13**
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FRIDAY, JUNE 13, 1919

INSURANCE SOCIETY OF MASSACHUSETTS NIGHT

PROGRAMME

1. MARCH, "The Comet" . . . . . Strube
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ from "The Bat" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Danse de la Fée Dragée *c.* Trépak
6. VIOLIN SOLO, "Gypsy Airs" . . . . . Sarasate
   (Mr. Julius Theodorowicz*)
7. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "Sometime" . . . . . Friml
10. KAMENNOI-OSTROW . . . . . Rubinstein
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Stars and Stripes" . . . . . Sousa

* Julius Theodorowicz, who is to be concertmaster for the second half of the Pops season, is a native of Poland. He took a first prize at the Vienna Conservatory and subsequently found a supreme training for "Pops" music when he was concertmaster under the two waltz kings, Komzak and Ziehrer, in the same city. In 1898 he came to America, and from that date has been a member of the Boston Symphony Orchestra, with certain interruptions, such as the seven years when he played second violin in the famous Kneisel Quartet. He has been concertmaster at the Pops for the last seven seasons.

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SATURDAY, JUNE 14, 1919

PROGRAMME

1. MARCH from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Pique-Dame" . . . . . Suppé
3. WALTZ, "Thousand and One Nights" . . . . . Strauss
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. AVE MARIA . . . . . Bach–Gounod
7. NORWEGIAN DANCE . . . . . Grieg
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . Tschaikowsky

---

9. SELECTION, "The Mikado" . . . . . Sullivan
10. VALSE TRISTE . . . . . Sibelius
11. RIDE OF THE VALKYRIES . . . . . Wagner
12. AMERICAN PATROL . . . . . Meacham

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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   (Violin, Mr. THEODOROWICZ; Organ, Mr. SNOW; Harp, Mr. HOLY)
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. OVERTURE, "Rip Van Winkle" . . . . . Chadwick
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   (Mr. LOUIS SPEYER). (Accompaniment by the Composer)
7. AURORA (for organ and orchestra) . . . . . H. Dunham
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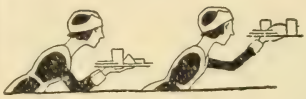

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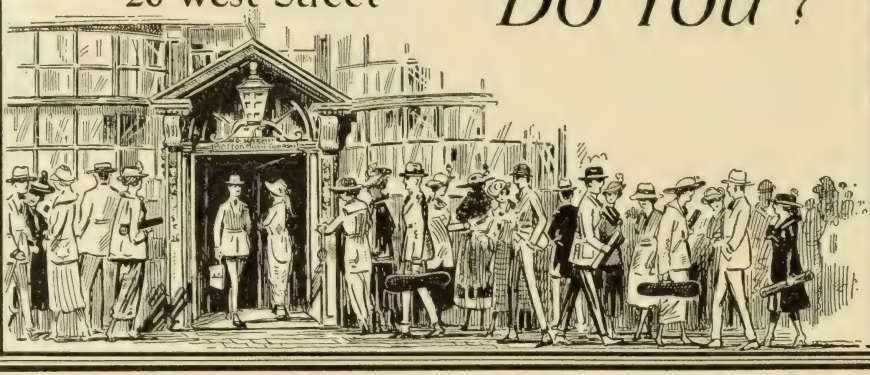

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TUESDAY, JUNE 17, 1919

PROGRAMME

TO BE ANNOUNCED

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WEDNESDAY, JUNE 18, 1919

PROGRAMME

1. ENTRANCE OF ANTHONY from "A Night in Egypt" . . . . . Arensky
2. OVERTURE to "The Bronze Horse" . . . . . Auber
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. ALSACIAN SCENES . . . . . Massenet
   a. Sunday Morning *b.* Sunday Evening
6. HARP SOLO
   (Mr. Theodore Cella)
7. TRÄUMEREI . . . . . Schumann
8. OVERTURE to "William Tell" . . . . . Rossini

---

9. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf–Ferrari
10. INTERMEZZO from "William Ratcliff" . . . . . Mascagni
11. WALTZ, "Eternelle Ivresse" . . . . . Waldteufel
12. HUNGARIAN DANCE in D major . . . . . Brahms

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TUFTS NIGHT

PROGRAMME

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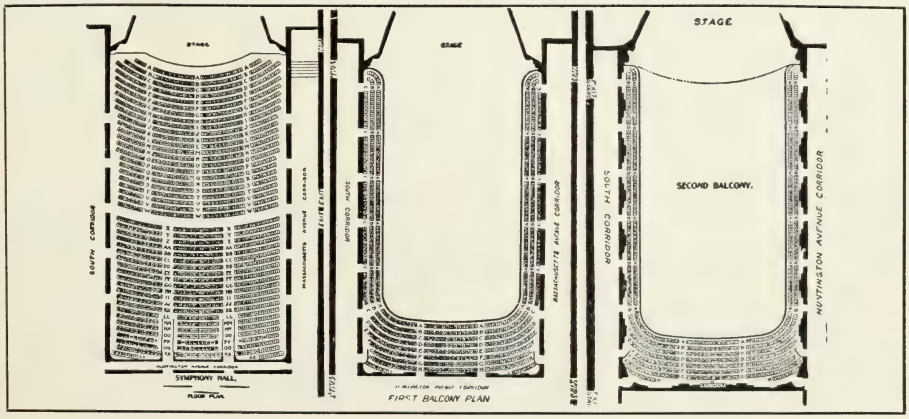

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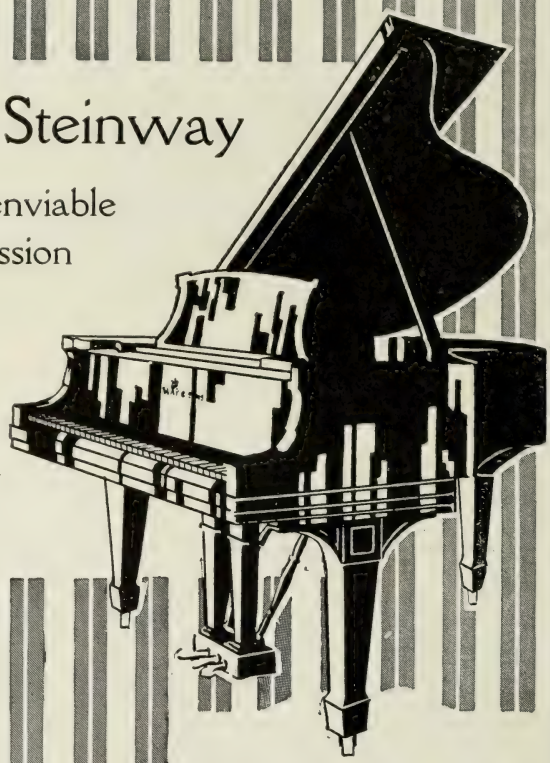

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INSURANCE SOCIETY OF MASSACHUSETTS NIGHT

POP CONCERT, FRIDAY, JUNE 13

The audience is invited to sing these songs, which will be played during the programme as extra numbers

MICKEY

Oh, what a shame they gave you the name of Mickey!
Where is the rose that grows in repose like you?
Lucky the birds and bees you'd meet,
Lucky the moss and the violet sweet
When they were trod by your bare little feet
There in the morning dew.
How can you blame me when I pine,
Dearie, to change your name to mine?

Chorus

Mickey, pretty Mickey,
With your hair of raven hue,
In your smiling so beguiling
There's a bit of Killarney,
Bit of Blarney, too.
Childhood in the wildwood
Like a mountain flower you grew.
Pretty Mickey, pretty Mickey,
Can you blame anyone
For falling in love with you?

TILL WE MEET AGAIN

There's a song in the land of the lily
Each sweetheart has heard with a sigh;
Over high garden walls
This sweet echo falls
As a soldier boy whispers good-bye.

Chorus

Smile the while you kiss me sad adieu.
When the clouds roll by I'll come to you;
Then the skies will seem more blue.
Down in lovers' lane, my dearie,
Wedding bells will ring so merrily
Ev'ry tear will be a memory.
So wait and pray each night for me
Till we meet again.

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Boston, Friday, June 13, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — **No. 35**

FRIDAY, JUNE 13, 1919

INSURANCE SOCIETY OF MASSACHUSETTS NIGHT

Mr. GUSTAV STRUBE WILL CONDUCT THIS CONCERT

PROGRAMME

1. MARCH, "The Comet" . . . . . Strube
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ from "The Bat" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Danse de la Fée Dragée *c.* Trépak
6. VIOLIN SOLO, "Gypsy Airs" . . . . . Sarasate
   (Mr. Julius Theodorowicz*)
7. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. SELECTION, "Sometime" . . . . . Friml
10. KAMENNOI-OSTROW . . . . . Rubinstein
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. MARCH, "Stars and Stripes" . . . . . Sousa

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* Julius Theodorowicz, who is to be concertmaster for the second half of the Pops season, is a native of Poland. He took a first prize at the Vienna Conservatory and subsequently found a supreme training for "Pops" music when he was concertmaster under the two waltz kings, Komzak and Ziehrer, in the same city. In 1898 he came to America, and from that date has been a member of the Boston Symphony Orchestra, with certain interruptions, such as the seven years when he played second violin in the famous Kneisel Quartet. He has been concertmaster at the Pops for the last seven seasons.

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SATURDAY, JUNE 14, 1919

PROGRAMME

1. MARCH from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Pique-Dame" . . . . . Suppé
3. WALTZ, "Thousand and One Nights" . . . . . Strauss
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. AVE MARIA . . . . . Bach–Gounod
7. NORWEGIAN DANCE . . . . . Grieg
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . Tschaikowsky

---

9. SELECTION, "The Mikado" . . . . . Sullivan
10. VALSE TRISTE . . . . . Sibelius
11. RIDE OF THE VALKYRIES . . . . . Wagner
12. AMERICAN PATROL . . . . . Meacham

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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MONDAY, JUNE 16, 1919

NEW ENGLAND CONSERVATORY OF MUSIC NIGHT

(Mr. Clement Lenom will conduct this concert)

PROGRAMME

1. MARCH from "Aïda" . . . . . Verdi
2. WALTZ . . . . . Langley
3. HYMN TO SAINT CECILIA . . . . . Gounod
   (Violin, Mr. Theodorowicz; Organ, Mr. Snow; Harp, Mr. Holy)
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. OVERTURE, "Rip Van Winkle" . . . . . Chadwick
6. ENGLISH HORN SOLOS { *a.* Berceuse en Carillon / *b.* Sérénade Gaie } . . . . . Stuart Mason
   (Mr. Louis Speyer) (Accompaniment by the Composer)
7. AURORA (for organ and orchestra) . . . . . H. Dunham
   (Organ, Mr. Albert W. Snow)
8. RHAPSODY, "España" . . . . . Chabrier

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky
10. INVOCATION from "Les Erinnyes" . . . . . Massenet
    ('Cello Solo, Mr. Georges Miquelle)
11. SELECTION, "Jack o' Lantern" . . . . . Caryll
12. MARCH, "Stars and Stripes" . . . . . Sousa

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TUESDAY, JUNE 17, 1919

PROGRAMME

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Chicken	30	Ham	20	Tongue	25
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Nut Bread with Cream, Snappy or Pimiento Cheese, 30

CAKES

Fancy Cakes	15	Pretzels	10	Macaroons	15

French & Danish Pastry, 15

ICES AND ICE CREAMS

Ice Cream	20	Chocolate Parfait	30	Strawberry Parfait	30
Tricolor	25	Symphony Supreme	30	Orange Sherbet	20
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Chocolate, Nut, Butterscotch, Pineapple & Raspberry Sundaes, 25

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Fresh Fruit Lemonade	20
Soda Lemonade	20
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Granite State, Sparkling	¼ bot.	15
Ward's Orange Crush	¼ bot.	15

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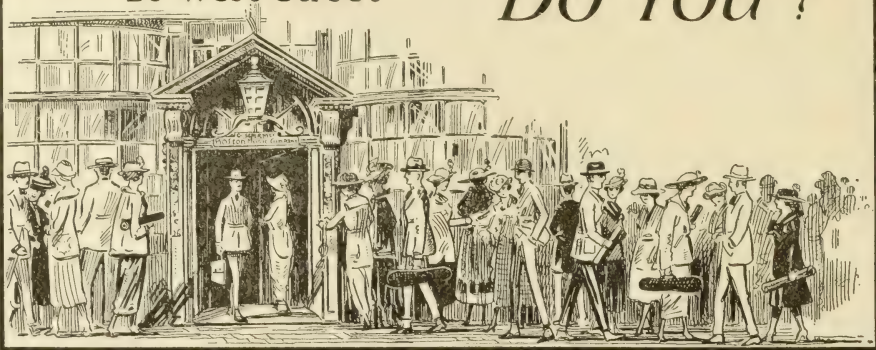

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ANNUAL REQUEST NIGHT

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WEDNESDAY, JUNE 18, 1919

PROGRAMME

1. ENTRANCE OF ANTHONY from "A Night in Egypt" . . . . . Arensky
2. OVERTURE to "The Bronze Horse" . . . . . Auber
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. ALSACIAN SCENES . . . . . Massenet
   a. Sunday Morning *b.* Sunday Evening
6. HARP SOLO
   (Mr. Theodore Cella)
7. TRÄUMEREI . . . . . Schumann
8. OVERTURE to "William Tell" . . . . . Rossini

---

9. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
10. INTERMEZZO from "William Ratcliff" . . . . . Mascagni
11. WALTZ, "Eternelle Ivresse" . . . . . Ganne
12. HUNGARIAN DANCE in D major . . . . . Brahms

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THURSDAY, JUNE 19, 1919

TUFTS NIGHT

PROGRAMME

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FRIDAY, JUNE 20, 1919

BOSTON UNIVERSITY NIGHT

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
3. MEDITATION from "Thaïs" . . . . . Massenet
   (Violin Solo, Mr. JULIUS THEODOROWICZ)
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Darse des Mirlitons *b.* Trépak *c.* Valse des Fleurs
6. THE LOST CHORD . . . . . Sullivan
   (Solo Trumpet, Mr. HEIM)
7. EN SOURDINE . . . . . Tellam
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. CLARISSIMA . . . . . Patterson
10. AVE MARIA . . . . . Bach-Gounod
11. KAMENNOI-OSTROW . . . . . Rubinstein
12. MARCH, "Cruiser Harvard" . . . . . Strube

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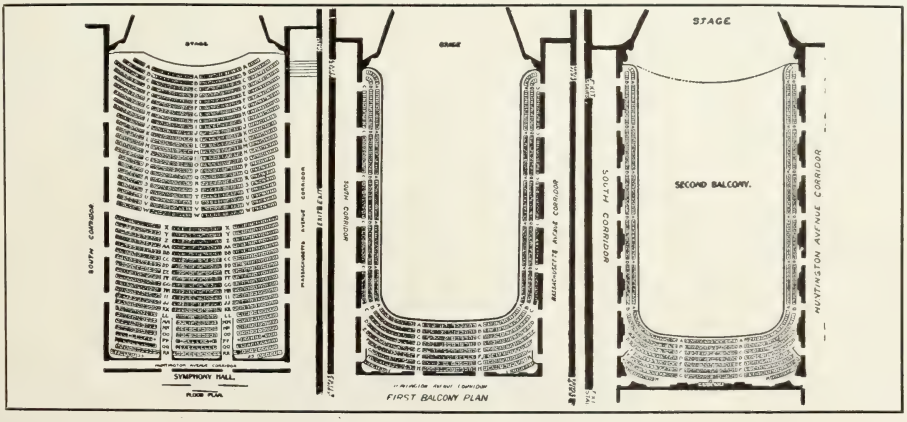

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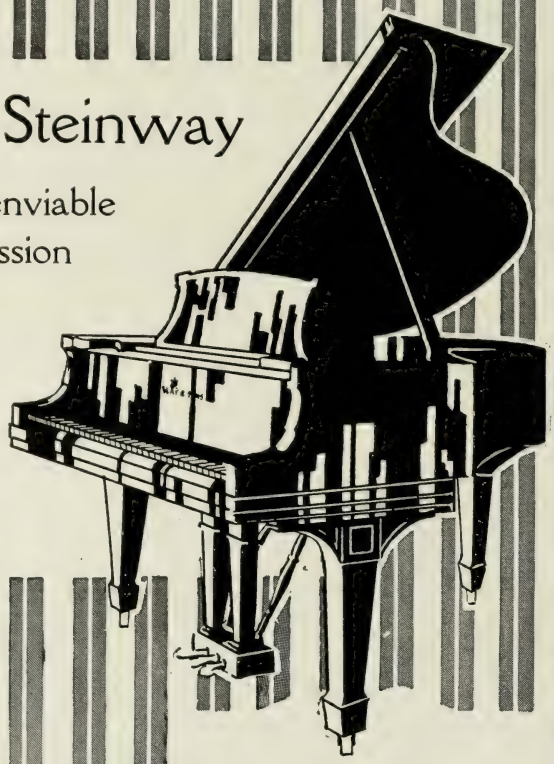

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SATURDAY, JUNE 14, 1919

Mr. GUSTAV STRUBE WILL CONDUCT THIS CONCERT

PROGRAMME

1. MARCH from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Pique-Dame" . . . . . Suppé
3. WALTZ, "Thousand and One Nights" . . . . . Strauss
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Minuet *c.* Farandole
6. AVE MARIA . . . . . Bach–Gounod
7. NORWEGIAN DANCE . . . . . Grieg
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . Tschaikowsky

---

9. SELECTION, "The Mikado" . . . . . Sullivan
10. VALSE TRISTE . . . . . Sibelius
11. RIDE OF THE VALKYRIES . . . . . Wagner
12. AMERICAN PATROL . . . . . Meacham

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NEW ENGLAND CONSERVATORY OF MUSIC NIGHT	**Monday, June 16**
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BOSTON UNIVERSITY NIGHT	**Friday, June 20**
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MONDAY, JUNE 16, 1919

NEW ENGLAND CONSERVATORY OF MUSIC NIGHT

(Mr. Clement Lenom will conduct this concert)

PROGRAMME

1. MARCH from "Aïda" . . . . . Verdi
2. WALTZ, "The Wanderer" . . . . . Langley
3. HYMN TO SAINT CECILIA . . . . . Gounod
   (Violin, Mr. Theodorowicz; Organ, Mr. Snow; Harp, Mr. Holy)
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. OVERTURE, "Rip Van Winkle" . . . . . Chadwick
6. ENGLISH HORN SOLOS { *a.* Berceuse en Carillon / *b.* Sérénade Gaie } . . . . Stuart Mason
   (Mr. Louis Speyer) (Accompaniment by the Composer)
7. AURORA (for organ and orchestra) . . . . . H. Dunham
   (Organ, Mr. Albert W. Snow)
8. RHAPSODY, "España" . . . . . Chabrier

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky
10. INVOCATION from "Les Erinnyes" . . . . . Massenet
    ('Cello Solo, Mr. Georges Miquelle)
11. SELECTION, "Jack o' Lantern" . . . . . Caryll
12. MARCH, "Stars and Stripes" . . . . . Sousa

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TUESDAY, JUNE 17, 1919

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE to "Il Guarany" . . . . . Gomez
3. EN SOURDINE . . . . . Tellam
4. FANTASIA, "Othello" . . . . . Verdi

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Ouverture Miniature *b.* Danse de la Fée Dragée *c.* Trépak
6. ORGAN SOLO, Andante Cantabile . . . . . Widor
   (Mr. Albert W. Snow)
7. ENFANTILLAGE, "Children at Play" . . . . . van Westerhout
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
10. INTERMEZZO, "L' Amico Fritz" . . . . . Mascagni
11. ENTR'ACTE VALSE . . . . . Hellmesberger
12. THE TOREADORS from "Carmen" . . . . . Bizet

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ANNUAL REQUEST NIGHT

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WEDNESDAY, JUNE 18, 1919

PROGRAMME

1. ENTRANCE OF ANTHONY from "A Night in Egypt" . . . . . Arensky
2. OVERTURE to "The Bronze Horse" . . . . . Auber
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. ALSACIAN SCENES . . . . . Massenet
   a. Sunday Morning *b.* Sunday Evening
6. HARP SOLO
   (Mr. Theodore Cella)
7. TRÄUMEREI . . . . . Schumann
8. OVERTURE to "William Tell" . . . . . Rossini

---

9. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
10. INTERMEZZO from "William Ratcliff" . . . . . Mascagni
11. WALTZ, "Eternelle Ivresse" . . . . . Ganne
12. MARCH, "Cruiser Harvard" . . . . . Strube

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Tricolor	25	SYMPHONY SUPREME	30	Orange Sherbet	20
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Plain Lemonade	15
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White Rock Lemonade	20

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Ward's Orange Crush	¼ bot.	15

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Pureoxia	¼ bot.	15
Granite State	¼ bot.	15
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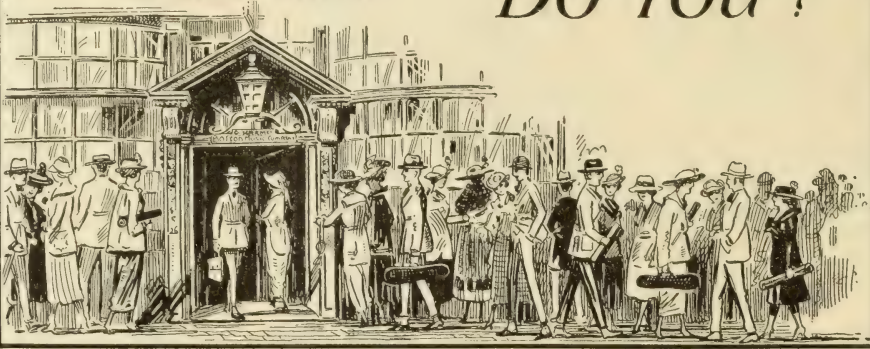

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THURSDAY, JUNE 19, 1919

TUFTS NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "William Tell" . . . . . Rossini
3. FANTASIA, "Rigoletto" . . . . . Verdi
4. { *a.* TUFTONIA'S DAYS . . . . . Hayes, '16
   { *b.* AREN'T YOU GLAD YOU'RE A TUFTS MAN . . . . Newton, '90

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5. { *a.* FIGHT, TUFTS, FIGHT! . . . . . Hayes, '16
   { *b.* LOYALTY SONG OF JACKSON COLLEGE (Orchestra only) . Lewis, '87
   { *c.* WE STAND . . . . . Lewis, '87
   (Verse 1, Glee Club Verse 2, Undergraduates Verse 3, All present)
6. SOLO FOR ENGLISH HORN . . . . . Barrett
   (Mr. Henry H. Stanislaus)
7. RHAPSODY, "España" . . . . . Chabrier
8. { *a.* WIN FOR THE BROWN AND BLUE . . . . . Savage, '07
   { *b.* DEAR ALMA MATER . . . . . Lewis, '87

---

9. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Farandole
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
12. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer

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FRIDAY, JUNE 20, 1919

BOSTON UNIVERSITY NIGHT

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
3. MEDITATION from "Thaïs" . . . . . Massenet
   (Violin Solo, Mr. JULIUS THEODOROWICZ)
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

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5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Trépak *c.* Valse des Fleurs
6. THE LOST CHORD . . . . . Sullivan
   (Solo Trumpet, Mr. HEIM)
7. EN SOURDINE . . . . . Tellam
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. CLARISSIMA . . . . . Patterson
10. AVE MARIA . . . . . Bach-Gounod
11. KAMENNOI-OSTROW . . . . . Rubinstein
12. HUNGARIAN DANCE, D major . . . . . Brahms

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SATURDAY, JUNE 21, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "The Whispering of the Flowers" . . . . . Blon
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. RHAPSODY, "Italia" . . . . . Casella
6. TURKISH MARCH . . . . . Mozart
7. SERENADE . . . . . Schubert–Jacchia
8. LARGO (with organ) . . . . . Handel

---

9. SLAVIC MARCH . . . . . Tschaikowsky
10. INTRODUCTION to Act III of "Lohengrin" . . . . . Wagner
11. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
12. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

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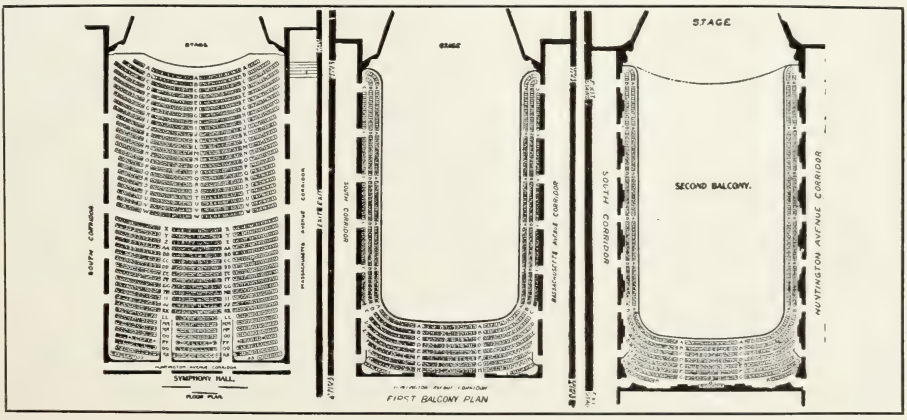

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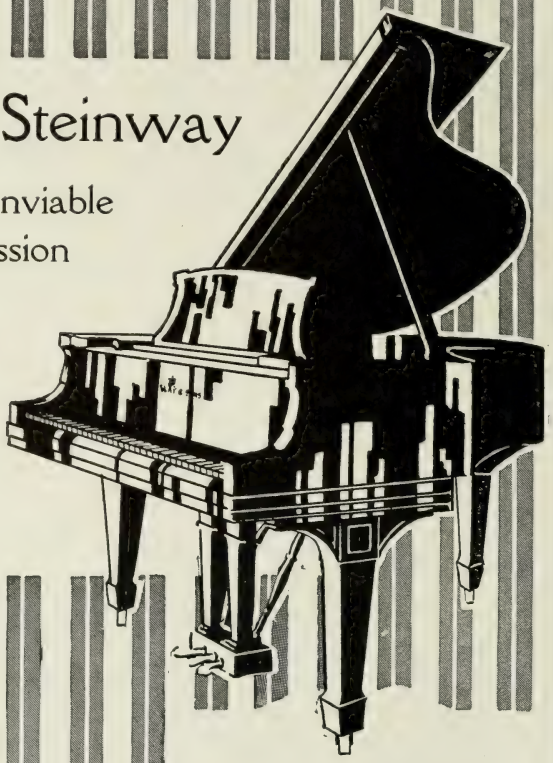

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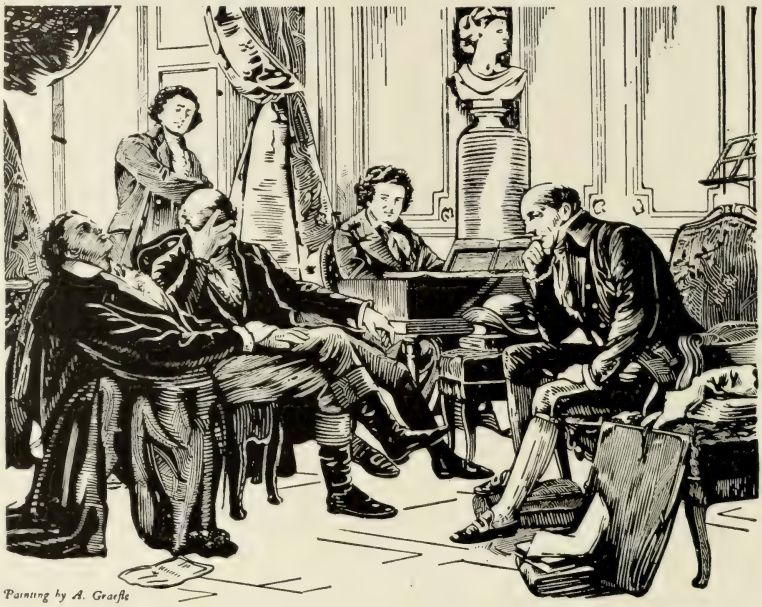

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Boston, Monday, June 16, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 37

MONDAY, JUNE 16, 1919

NEW ENGLAND CONSERVATORY OF MUSIC NIGHT

(Mr. Clement Lenom will conduct this concert)

PROGRAMME

1. MARCH from "Aïda" . . . . . Verdi
2. WALTZ, "The Wanderer" . . . . . Langley
3. HYMN TO SAINT CECILIA . . . . . Gounod
   (Violin, Mr. THEODOROWICZ; Organ, Mr. SNOW; Harp, Mr. HOLY)
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. OVERTURE, "Rip Van Winkle" . . . . . Chadwick
6. ENGLISH HORN SOLOS { *a.* Berceuse en Carillon; *b.* Sérénade Gaie } . . . . . Stuart Mason
   (Mr. LOUIS SPEYER) (Accompaniment by the Composer)
7. AURORA (for organ and orchestra) . . . . . H. Dunham
   (Organ, Mr. ALBERT W. SNOW)
8. RHAPSODY, "España" . . . . . Chabrier

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky
10. INVOCATION from "Les Erinnyes" . . . . . Massenet
    ('Cello Solo, Mr. GEORGES MIQUELLE)
11. SELECTION, "Jack o' Lantern" . . . . . Caryll
12. MARCH, "Stars and Stripes" . . . . . Sousa

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BOSTON UNIVERSITY NIGHT . . . . . **Friday, June 20**
REQUEST NIGHT . . . . . **Wednesday, July 2**

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TUESDAY, JUNE 17, 1919

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE to "Il Guarany" . . . . . Gomez
3. EN SOURDINE . . . . . Tellam
4. FANTASIA, "Othello" . . . . . Verdi

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Ouverture Miniature *b.* Danse de la Fée Dragée *c.* Trépak
6. ORGAN SOLO, Andante Cantabile . . . . . Widor
   (Mr. Albert W. Snow)
7. ENFANTILLAGE, "Children at Play" . . . . . van Westerhout
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
10. INTERMEZZO, "L' Amico Fritz" . . . . . Mascagni
11. ENTR'ACTE VALSE . . . . . Hellmesberger
12. THE TOREADORS from "Carmen" . . . . . Bizet

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WEDNESDAY, JUNE 18, 1919

PROGRAMME

1. ENTRANCE OF ANTHONY from "A Night in Egypt" . . . . . Arensky
2. OVERTURE to "The Bronze Horse" . . . . . Auber
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. ALSACIAN SCENES . . . . . Massenet
   a. Sunday Morning *b.* Sunday Evening
6. HARP SOLO, "Il Pappagállo" ("The Parrot")
   (Mr. THEODORE CELLA)
7. TRÄUMEREI . . . . . Schumann
8. OVERTURE to "William Tell" . . . . . Rossini

---

9. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
10. INTERMEZZO from "William Ratcliff" . . . . . Mascagni
11. WALTZ, "Eternelle Ivresse" . . . . . Ganne
12. MARCH, "Cruiser Harvard" . . . . . Strube

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THURSDAY, JUNE 19, 1919

TUFTS NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "William Tell" . . . . . Rossini
3. FANTASIA, "Rigoletto" . . . . . Verdi
4. { *a.* TUFTONIA'S DAYS . . . . . Hayes, '16
   { *b.* AREN'T YOU GLAD YOU'RE A TUFTS MAN . . . . Newton, '90

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5. { *a.* FIGHT, TUFTS, FIGHT! . . . . . Hayes, '16
   { *b.* LOYALTY SONG OF JACKSON COLLEGE (Orchestra only) . Lewis, '87
   { *c.* WE STAND . . . . . Lewis, '87
   (Verse 1, Glee Club Verse 2, Undergraduates Verse 3, All present)
6. SOLO FOR ENGLISH HORN . . . . . Barrett
   (Mr. Henry H. Stanislaus)
7. RHAPSODY, "España" . . . . . Chabrier
8. { *a.* WIN FOR THE BROWN AND BLUE . . . . . Savage, '07
   { *b.* DEAR ALMA MATER . . . . . Lewis, '87

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9. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Farandole
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
12. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer

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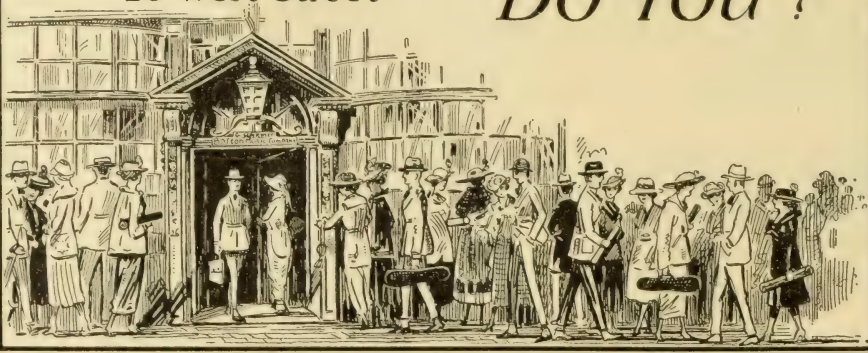

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FRIDAY, JUNE 20, 1919

BOSTON UNIVERSITY NIGHT

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
3. MEDITATION from "Thaïs" . . . . . Massenet
   (Violin Solo, Mr. JULIUS THEODOROWICZ)
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Trépak *c.* Valse des Fleurs
6. THE LOST CHORD . . . . . Sullivan
   (Solo Trumpet, Mr. HEIM)
7. EN SOURDINE . . . . . Tellam
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. CLARISSIMA . . . . . Patterson
10. AVE MARIA . . . . . Bach-Gounod
11. KAMENNOI-OSTROW . . . . . Rubinstein
12. HUNGARIAN DANCE, D major . . . . . Brahms

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SATURDAY, JUNE 21, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "The Whispering of the Flowers" . . . . . Blon
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. RHAPSODY, "Italia" . . . . . Casella
6. TURKISH MARCH . . . . . Mozart
7. SERENADE . . . . . Schubert–Jacchia
8. LARGO (with organ) . . . . . Handel

---

9. SLAVIC MARCH . . . . . Tschaikowsky
10. INTRODUCTION to Act III of "Lohengrin" . . . . . Wagner
11. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
12. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

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PROGRAMME

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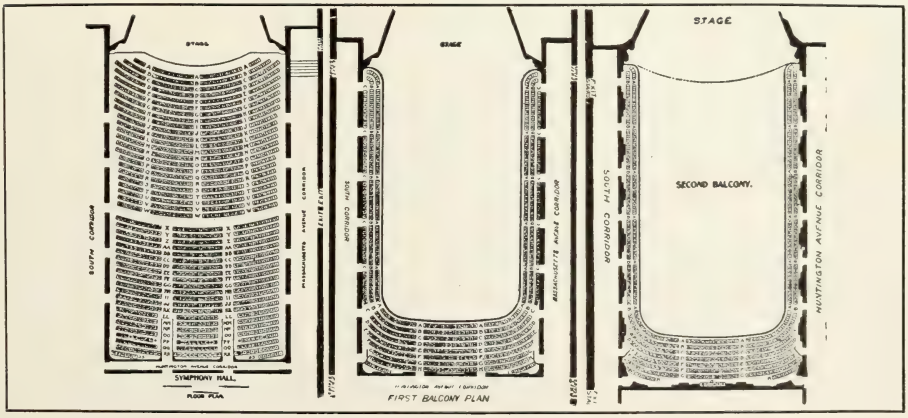

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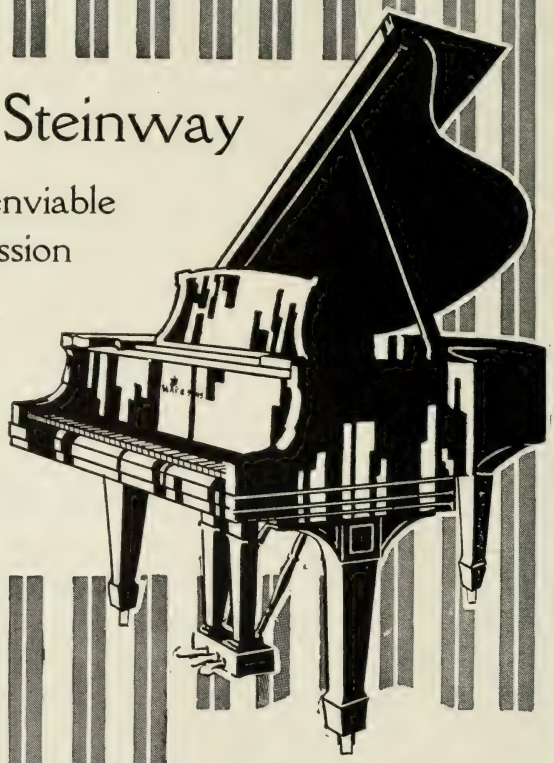

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Boston, Tuesday, June 17, 1919 — Orchestra of 80 Symphony Players — AGIDE JACCHIA, Conductor — No. 38

TUESDAY, JUNE 17, 1919

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE to "Il Guarany" . . . . . Gomez
3. EN SOURDINE . . . . . Tellam
4. FANTASIA, "Othello" . . . . . Verdi

---

5. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Ouverture Miniature *b.* Danse de la Fée Dragée *c.* Trépak
6. ORGAN SOLO, Andante Cantabile . . . . . Widor
   (Mr. Albert W. Snow)
7. ENFANTILLAGE ("Children at Play") . . . . . van Westerhout
8. *ROUMANIAN RHAPSODY . . . . . Enesco

---

9. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
10. INTERMEZZO, "L' Amico Fritz" . . . . . Mascagni
11. ENTR'ACTE VALSE . . . . . Hellmesberger
12. THE TOREADORS from "Carmen" . . . . . Bizet

*Georges Enesco, the only composer of note that Roumania has produced, was born in 1881. His childhood repeats the story of the musical prodigy. He played the violin almost as soon as he wore trousers, and was from last accounts court violinist to Her Majesty the Queen of Roumania. He is best known by this Rhapsody, which he composed in 1911. The music comprises a number of Roumanian airs which are treated in orchestral variations rather than developed.

TUFTS NIGHT	**Thursday, June 19**
BOSTON UNIVERSITY NIGHT	**Friday, June 20**
GRADUATE NURSES' NIGHT	**Monday, June 23**
OPERATIC NIGHT	**Wednesday, June 25**
REQUEST NIGHT (See Page 2)	**Wednesday, July 2**

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WEDNESDAY, JULY 2, 1919

ANNUAL REQUEST NIGHT

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WEDNESDAY, JUNE 18, 1919

PROGRAMME

1. ENTRANCE OF ANTHONY from "A Night in Egypt" . . . . . Arensky
2. OVERTURE to "The Bronze Horse" . . . . . Auber
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. ALSACIAN SCENES . . . . . Massenet
   a. Sunday Morning *b.* Sunday Evening
6. HARP SOLO, "Il Pappagállo" ("The Parrot")
   (Mr. Theodore Cella)
7. TRÄUMEREI . . . . . Schumann
8. OVERTURE to "William Tell" . . . . . Rossini

---

9. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
10. INTERMEZZO from "William Ratcliff" . . . . . Mascagni
11. WALTZ, "Eternelle Ivresse" . . . . . Ganne
12. MARCH, "Cruiser Harvard" . . . . . Strube

Agide Jacchia (born December 5, 1875) became a favorite pupil of Mascagni at the Pesaro Conservatory and an operatic conductor at the age of twenty-three. He first came to this country in 1902 with Mascagni's Opera Company which gave concerts in Symphony Hall, Boston, and Opera in Music Hall. In Italy, he conducted many important operas in all the large cities, and in America once more, he toured the United States, Canada, and Central America. He next had a brilliant season at the Academy of Music, in New York, and was the mainstay of opera in Canada for four years. In 1914–15 he conducted at the Century Theatre, New York, and from there joined the Boston National Opera Company. This is Mr. Jacchia's third season at the Pops.

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THURSDAY, JUNE 19, 1919

TUFTS NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "William Tell" . . . . . Rossini
3. FANTASIA, "Rigoletto" . . . . . Verdi
4. { *a.* TUFTONIA'S DAYS . . . . . Hayes, '16
   { *b.* AREN'T YOU GLAD YOU'RE A TUFTS MAN . . . . Newton, '90

---

5. { *a.* FIGHT, TUFTS, FIGHT! . . . . . Hayes, '16
   { *b.* LOYALTY SONG OF JACKSON COLLEGE (Orchestra only) . Lewis, '87
   { *c.* WE STAND . . . . . Lewis, '87
   (Verse 1, Glee Club Verse 2, Undergraduates Verse 3, All present)
6. SOLO FOR ENGLISH HORN . . . . . Barrett
   (Mr. Henry H. Stanislaus)
7. RHAPSODY, "España" . . . . . Chabrier
8. { *a.* WIN FOR THE BROWN AND BLUE . . . . . Savage, '07
   { *b.* DEAR ALMA MATER . . . . . Lewis, '87

---

9. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Farandole
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
12. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer

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FRIDAY, JUNE 20, 1919

BOSTON UNIVERSITY NIGHT

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
3. MEDITATION from "Thaïs" . . . . . Massenet
   (Violin Solo, Mr. JULIUS THEODOROWICZ)
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. *SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Trépak *c.* Valse des Fleurs
6. THE LOST CHORD . . . . . Sullivan
   (Solo Trumpet, Mr. HEIM)
7. EN SOURDINE . . . . . Tellam
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. CLARISSIMA . . . . . Patterson
10. AVE MARIA . . . . . Bach-Gounod
11. KAMENNOI-OSTROW . . . . . Rubinstein
12. HUNGARIAN DANCE, D major . . . . . Brahms

* Gifts are presented to the children at a certain Christmas tree party, according to this ballet, and little Marie receives an ordinary nutcracker, which she loves, and fondles when broken by the boys. At midnight she steals downstairs to look at him. Suddenly—the playthings all become alive. An army of mice comes clattering to fight them and, led by their king, easily defeats the honey cake soldiers. The tin soldiers rush to their aid under the brave command of the nutcracker. Just at the moment when the mice seem to be victorious, Marie throws her shoe at the king. He dies and the mice are defeated. The nutcracker is transformed into a handsome prince, who thanks his rescuer and takes her flying over a wintry forest to his magic kingdom of sweetmeats and lollipops.

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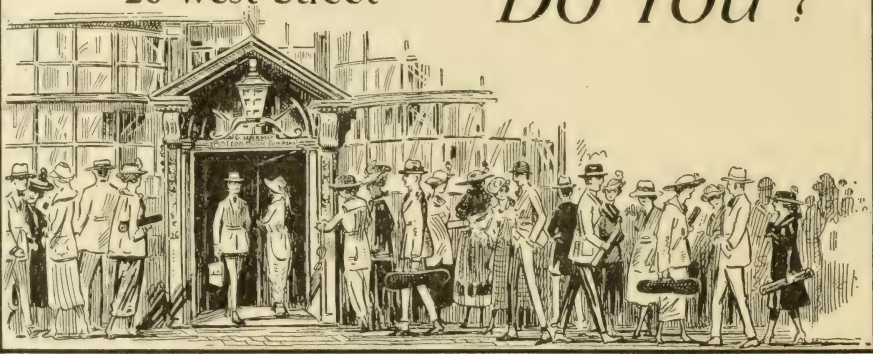

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SATURDAY, JUNE 21, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "The Whispering of the Flowers" . . . . . Blon
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. RHAPSODY, "Italia" . . . . . Casella
6. TURKISH MARCH . . . . . Mozart
7. SERENADE . . . . . Schubert–Jacchia
8. *LARGO (with organ) . . . . . Handel

---

9. SLAVIC MARCH . . . . . Tschaikowsky
10. INTRODUCTION to Act III of "Lohengrin" . . . . . Wagner
11. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
12. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

* Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the orchestral "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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MONDAY, JUNE 23, 1919

GRADUATE NURSES' NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "Martha" . . . . . Flotow
3. REVERIE . . . . . Redway–Rissland
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Pizzicato
6. SONG WITHOUT WORDS . . . . . Tschaikowsky
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Eileen" . . . . . Herbert
10. WALTZ, "España" . . . . . Waldteufel
11. MANON'S LETTER . . . . . Gillet
12. QUARTET from "Rigoletto" . . . . . Verdi

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TUESDAY, JUNE 24, 1919

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Masaniello" . . . . . Auber
3. INTERLUDE . . . . . Tirindelli
4. *FANTASIA, "Aïda" . . . . . Verdi

---

5. BALLET MUSIC from "The Cid" . . . . . Massenet
   a. Castillane *b.* Toreador et Andalouse
6. VIOLIN SOLO
   (Mr. Julius Theodorowicz)
7. ENTR'ACTE, "Mignon" . . . . . Thomas
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FANTASIA, "Carmen" . . . . . Bizet
10. TURKISH PATROL . . . . . Michaelis
11. INTERMEZZO, "L'Amico Fritz" . . . . . Mascagni
12. THE RIDE OF THE VALKYRIES . . . . . Wagner

* According to a strange tale, small Giuseppe Verdi, aged seven, once assisted the priest at the Mass in the church at Le Roncole, where he was born. "The harmonies that flowed from the organ struck the child as so sweet that he stood motionless in ecstasy. 'Water,' said the priest to the acolyte; and repeated his demand. Still no reply. 'Water,' a third time said the priest, kicking the child so brutally that he fell headlong down the steps of the altar, knocked his head against the floor, and was brought unconscious into the sacristy. After this event, Giuseppe's father engaged the local organist to give him music lessons. At the end of the year the teacher resigned, for the pupil knew as much as he."

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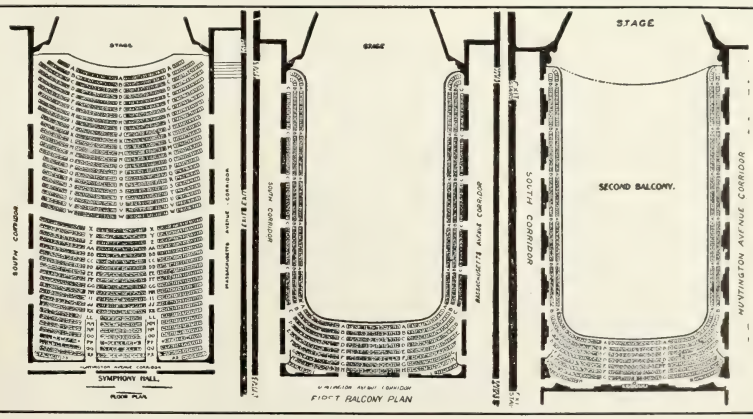

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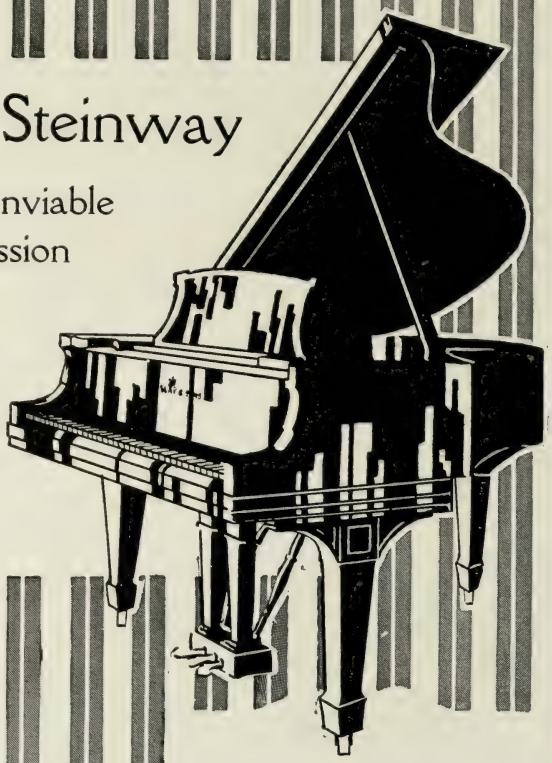

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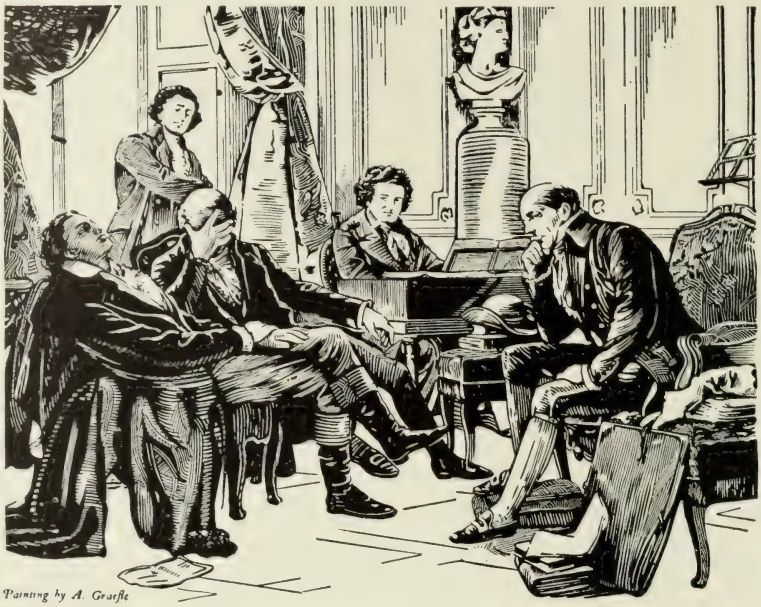

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Boston, Wednesday, June 18, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 39

WEDNESDAY, JUNE 18, 1919

PROGRAMME

1. ENTRANCE OF ANTHONY from "A Night in Egypt" . . . . . Arensky
2. OVERTURE to "The Bronze Horse" . . . . . Auber
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. ALSACIAN SCENES . . . . . Massenet
   a. Sunday Morning *b.* Sunday Evening
6. HARP SOLO, "Il Pappagállo" ("The Parrot") . . . . . Alvars
   (Mr. Theodore Cella)
7. TRÄUMEREI . . . . . Schumann
8. OVERTURE to "William Tell" . . . . . Rossini

---

9. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
10. INTERMEZZO from "William Ratcliff" . . . . . Mascagni
11. WALTZ, "Eternelle Ivresse" . . . . . Ganne
12. MARCH, "Cruiser Harvard" . . . . . Strube

Agide Jacchia (born December 5, 1875) became a favorite pupil of Mascagni at the Pesaro Conservatory and an operatic conductor at the age of twenty-three. He first came to this country in 1902 with Mascagni's Opera Company which gave concerts in Symphony Hall, Boston, and Opera in Music Hall. In Italy, he conducted many important operas in all the large cities, and in America once more, he toured the United States, Canada, and Central America. He next had a brilliant season at the Academy of Music, in New York, and was the mainstay of opera in Canada for four years. In 1914–15 he conducted at the Century Theatre, New York, and from there joined the Boston National Opera Company. This is Mr. Jacchia's third season at the Pops.

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BOSTON UNIVERSITY NIGHT	**Friday, June 20**
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OPERATIC NIGHT	**Wednesday, June 25**
REQUEST NIGHT (See page 1)	**Wednesday, July 2**

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THURSDAY, JUNE 19, 1919
TUFTS NIGHT
PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "William Tell" . . . . . Rossini
3. FANTASIA, "Rigoletto" . . . . . Verdi
4. { *a.* TUFTONIA'S DAY . . . . . Hayes, '16
   { *b.* AREN'T YOU GLAD YOU'RE A TUFTS MAN . . . . Newton, '90

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5. { *a.* FIGHT, TUFTS, FIGHT! . . . . . Hayes, '16
   { *b.* LOYALTY SONG OF JACKSON COLLEGE (Orchestra only) . Lewis, '87
   { *c.* WE STAND . . . . . Lewis, '87
   (Verse 1, Glee Club Verse 2, Undergraduates Verse 3, All present)
6. SOLO FOR ENGLISH HORN . . . . . Barrett
   (Mr. Henry H. Stanislaus)
7. RHAPSODY, "España" . . . . . Chabrier
8. { *a.* WIN FOR THE BROWN AND BLUE . . . . . Savage, '07
   { *b.* DEAR ALMA MATER . . . . . Lewis, '87

---

9. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Farandole
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
12. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer

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FRIDAY, JUNE 20, 1919

BOSTON UNIVERSITY NIGHT

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
3. MEDITATION from "Thaïs" . . . . . Massenet
   (Violin Solo, Mr. JULIUS THEODOROWICZ)
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. *SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Trépak *c.* Valse des Fleurs
6. THE LOST CHORD . . . . . Sullivan
   (Solo Trumpet, Mr. HEIM)
7. EN SOURDINE . . . . . Tellam
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. CLARISSIMA . . . . . Patterson
10. AVE MARIA . . . . . Bach-Gounod
11. KAMENNOI-OSTROW . . . . . Rubinstein
12. HUNGARIAN DANCE, D major . . . . . Brahms

* Gifts are presented to the children at a certain Christmas tree party, according to this ballet, and little Marie receives an ordinary nutcracker, which she loves, and fondles when broken by the boys. At midnight she steals downstairs to look at him. Suddenly—the playthings all become alive. An army of mice come clattering to fight them and, led by their king, easily defeat the honey cake soldiers. The tin soldiers rush to their aid under the brave command of the nutcracker. Just at the moment when the mice seem to be victorious, Marie throws her shoe at the king. He dies and the mice are defeated. The nutcracker is transformed into a handsome prince, who thanks his rescuer and takes her flying over a wintry forest to his magic kingdom of sweetmeats and lollipops.

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SATURDAY, JUNE 21, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Mignon" . . . . . Thomas
3. THE WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. RHAPSODY, "Italia" . . . . . Casella
6. TURKISH MARCH . . . . . Mozart
7. SERENADE . . . . . Schubert-Jacchia
8. *LARGO (with organ) . . . . . Handel

---

9. SLAVIC MARCH . . . . . Tschaikowsky
10. INTRODUCTION to Act III of "Lohengrin" . . . . . Wagner
11. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
12. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

* Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the orchestral "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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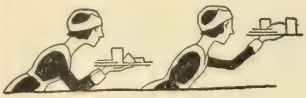

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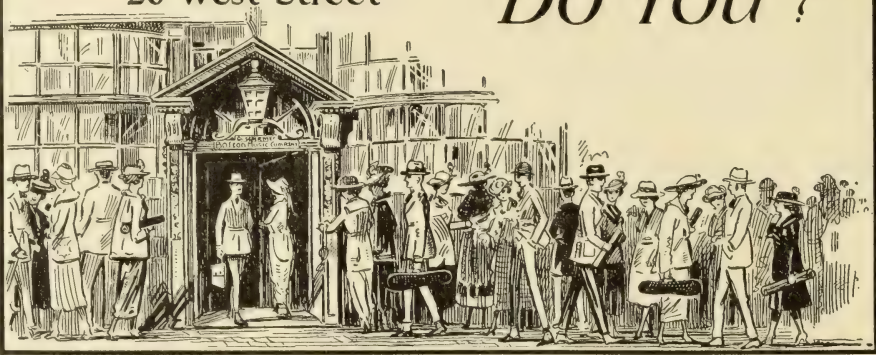

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MONDAY, JUNE 23, 1919

GRADUATE NURSES' NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "Martha" . . . . . Flotow
3. REVERIE . . . . . Redway–Rissland
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Pizzicato
6. SONG WITHOUT WORDS . . . . . Tschaikowsky
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Eileen" . . . . . Herbert
10. WALTZ, "España" . . . . . Waldteufel
11. MANON'S LETTER . . . . . Gillet
12. QUARTET from "Rigoletto" . . . . . Verdi

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TUESDAY, JUNE 24, 1919

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Masaniello" . . . . . Auber
3. INTERLUDE . . . . . Tirindelli
4. *FANTASIA, "Aïda" . . . . . Verdi

---

5. BALLET MUSIC from "The Cid" . . . . . Massenet
   a. Castillane *b.* Aragonaise
6. VIOLIN SOLO { *a.* Nocturne, Op. 27, No. 2 . . . . . Chopin
   { *b.* Scherzetto . . . . . Wittmann
   (Mr. Julius Theodorowicz)
7. ENTR'ACTE, "Mignon" . . . . . Thomas
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FANTASIA, "Carmen" . . . . . Bizet
10. TURKISH PATROL . . . . . Michaelis
11. INTERMEZZO, "L'Amico Fritz" . . . . . Mascagni
12. THE RIDE OF THE VALKYRIES . . . . . Wagner

* According to a strange tale, small Giuseppe Verdi, aged seven, once assisted the priest at the Mass in the church at Le Roncole, where he was born. "The harmonies that flowed from the organ struck the child as so sweet that he stood motionless in ecstasy. 'Water,' said the priest to the acolyte; and repeated his demand. Still no reply. 'Water,' a third time said the priest, kicking the child so brutally that he fell headlong down the steps of the altar, knocked his head against the floor, and was brought unconscious into the sacristy. After this event, Giuseppe's father engaged the local organist to give him music lessons. At the end of the year the teacher resigned, for the pupil knew as much as he."

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WEDNESDAY, JUNE 25, 1919

OPERATIC NIGHT

PROGRAMME

1. Coronation March from "THE PROPHET" . . . . . Meyerbeer
2. *Polonaise from "EUGEN ONÉGIN" . . . . . Tschaikowsky
3. Prelude to Act III, "NATOMA" . . . . . Herbert
4. Fantasia, "LA BOHÊME" . . . . . Puccini

---

5. Overture to "TANNHÄUSER" . . . . . Wagner
6. Ave Maria from "OTHELLO" . . . . . Verdi
7. Gypsy Dance from "CARMEN" . . . . . Bizet
8. Sextet from "LUCIA" . . . . . Donizetti

---

9. Bacchanale from "SAMSON AND DELILAH" . . . . . Saint-Saëns
10. Meditation from "THAÏS" . . . . . Massenet
11. Intermezzo, "CAVALLERIA RUSTICANA" . . . . . Mascagni
12. Dance of the Hours from "LA GIOCONDA" . . . . . Ponchielli

* "To refrain from writing operas," wrote Tschaikowsky, "is the act of a hero, and we have only one such hero in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go off with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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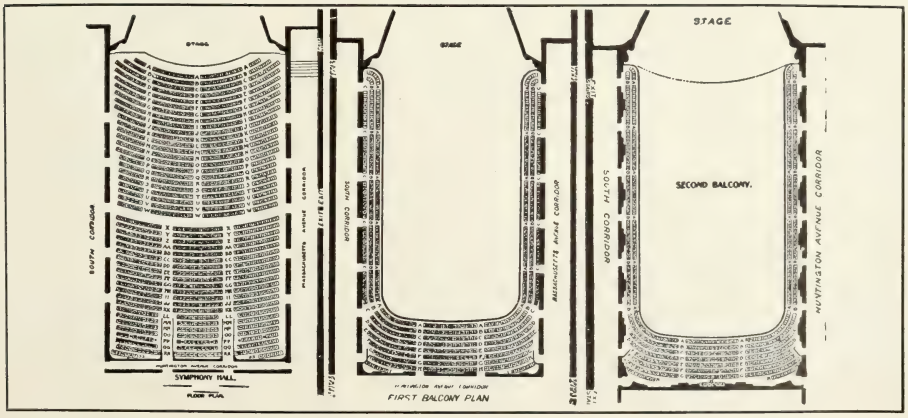

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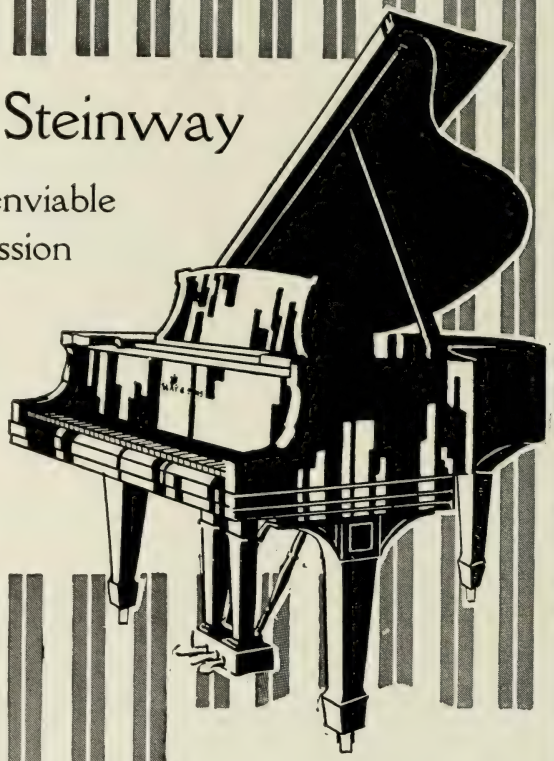

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THURSDAY, JUNE 19, 1919
TUFTS NIGHT
PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "William Tell" . . . . . Rossini
3. FANTASIA, "Rigoletto" . . . . . Verdi
4. { *a.* TUFTONIA'S DAY . . . . . Hayes, '16
   { *b.* AREN'T YOU GLAD YOU'RE A TUFTS MAN . . . . Newton, '90
5. { *a.* FIGHT, TUFTS, FIGHT! . . . . . Hayes, '16
   { *b.* LOYALTY SONG OF JACKSON COLLEGE (Orchestra only) . Lewis, '87
   { *c.* WE STAND . . . . . Lewis, '87
   (Verse 1, Glee Club — Verse 2, Undergraduates — Verse 3, All present)
6. SOLO FOR ENGLISH HORN . . . . . Barrett
   (Mr. HENRY H. STANISLAUS)
7. RHAPSODY, "España" . . . . . Chabrier
8. { *a.* WIN FOR THE BROWN AND BLUE . . . . . Savage, '07
   { *b.* DEAR ALMA MATER . . . . . Lewis, '87
9. SUITE, "L'Arlésienne" No. 2 . . . . . Bizet
   a. Pastorale — *b.* Farandole
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
12. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer

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BOSTON UNIVERSITY NIGHT	**Friday, June 20**
GRADUATE NURSES' NIGHT	**Monday, June 23**
OPERATIC NIGHT	**Wednesday, June 25**
REQUEST NIGHT (See page 2)	**Wednesday, July 2**

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FRIDAY, JUNE 20, 1919

BOSTON UNIVERSITY NIGHT

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
3. MEDITATION from "Thaïs" . . . . . Massenet
   (Violin Solo, Mr. JULIUS THEODOROWICZ)
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. *SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Trépak *c.* Valse des Fleurs
6. THE LOST CHORD . . . . . Sullivan
   (Solo Trumpet, Mr. HEIM)
7. EN SOURDINE . . . . . Tellam
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. CLARISSIMA . . . . . Patterson
10. AVE MARIA . . . . . Bach-Gounod
11. KAMENNOI-OSTROW . . . . . Rubinstein
12. HUNGARIAN DANCE, D major . . . . . Brahms

* Gifts are presented to the children at a certain Christmas tree party, according to this ballet, and little Marie receives an ordinary nutcracker, which she loves, and fondles when broken by the boys. At midnight she steals downstairs to look at him. Suddenly—the playthings all become alive. An army of mice come clattering to fight them and, led by their king, easily defeat the honey cake soldiers. The tin soldiers rush to their aid under the brave command of the nutcracker. Just at the moment when the mice seem to be victorious, Marie throws her shoe at the king. He dies and the mice are defeated. The nutcracker is transformed into a handsome prince, who thanks his rescuer and takes her flying over a wintry forest to his magic kingdom of sweetmeats and lollipops.

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SATURDAY, JUNE 21, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Mignon" . . . . . Thomas
3. THE WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. RHAPSODY, "Italia" . . . . . Casella
6. TURKISH MARCH . . . . . Mozart
7. SERENADE . . . . . Schubert–Jacchia
8. *LARGO (with organ) . . . . . Handel

---

9. SLAVIC MARCH . . . . . Tschaikowsky
10. INTRODUCTION to Act III of "Lohengrin" . . . . . Wagner
11. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
12. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

* Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the orchestral "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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Tricolor	25	Symphony Supreme	30	Orange Sherbet	20
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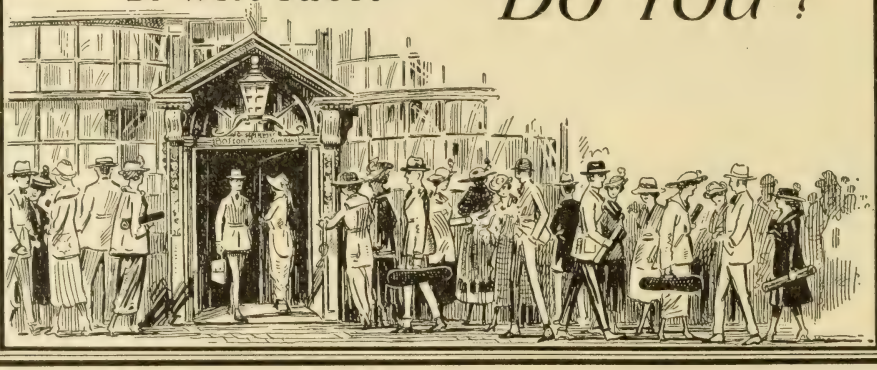

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MONDAY, JUNE 23, 1919

GRADUATE NURSES' NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "Martha" . . . . . Flotow
3. REVERIE . . . . . Redway–Rissland
4. FANTASIA, "Carmen" . . . . . Bizet

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5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Pizzicato
6. SONG WITHOUT WORDS . . . . . Tschaikowsky
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

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9. SELECTION, "Eileen" . . . . . Herbert
10. WALTZ, "España" . . . . . Waldteufel
11. MANON'S LETTER . . . . . Gillet
12. QUARTET from "Rigoletto" . . . . . Verdi

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TUESDAY, JUNE 24, 1919

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Masaniello" . . . . . Auber
3. INTERLUDE . . . . . Tirindelli
4. *FANTASIA, "Aïda" . . . . . Verdi

---

5. BALLET MUSIC from "The Cid" . . . . . Massenet
   a. Castillane *b.* Aragonaise
6. VIOLIN SOLO { *a.* Nocturne, Op. 27, No. 2 . . . . . Chopin
   { *b.* Scherzetto . . . . . Wittmann
   (Mr. Julius Theodorowicz)
7. ENTR'ACTE, "Mignon" . . . . . Thomas
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

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9. FANTASIA, "Carmen" . . . . . Bizet
10. TURKISH PATROL . . . . . Michaelis
11. INTERMEZZO, "L'Amico Fritz" . . . . . Mascagni
12. THE RIDE OF THE VALKYRIES . . . . . Wagner

* According to a strange tale, small Giuseppe Verdi, aged seven, once assisted the priest at the Mass in the church at Le Roncole, where he was born. "The harmonies that flowed from the organ struck the child as so sweet that he stood motionless in ecstasy. 'Water,' said the priest to the acolyte; and repeated his demand. Still no reply. 'Water,' a third time said the priest, kicking the child so brutally that he fell headlong down the steps of the altar, knocked his head against the floor, and was brought unconscious into the sacristy. After this event, Giuseppe's father engaged the local organist to give him music lessons. At the end of the year the teacher resigned, for the pupil knew as much as he."

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WEDNESDAY, JUNE 25, 1919

OPERATIC NIGHT

PROGRAMME

1. CORONATION MARCH from "THE PROPHET" . . . . . Meyerbeer
2. *POLONAISE from "EUGEN ONÉGIN" . . . . . Tschaikowsky
3. PRELUDE to Act III, "NATOMA" . . . . . Herbert
4. FANTASIA, "LA BOHÊME" . . . . . Puccini

---

5. OVERTURE to "TANNHÄUSER" . . . . . Wagner
6. AVE MARIA from "OTHELLO" . . . . . Verdi
7. GYPSY DANCE from "CARMEN" . . . . . Bizet
8. SEXTET from "LUCIA" . . . . . Donizetti

---

9. BACCHANALE from "SAMSON AND DELILAH" . . . . . Saint-Saëns
10. MEDITATION from "THAÏS" . . . . . Massenet
11. INTERMEZZO, "CAVALLERIA RUSTICANA" . . . . . Mascagni
12. DANCE OF THE HOURS from "LA GIOCONDA" . . . . . Ponchielli

* "To refrain from writing operas," wrote Tschaikowsky, "is the act of a hero, and we have only one such hero in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly.' The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go off with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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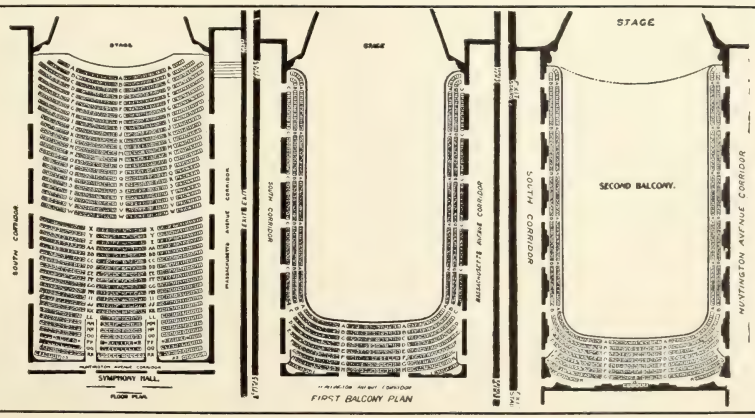

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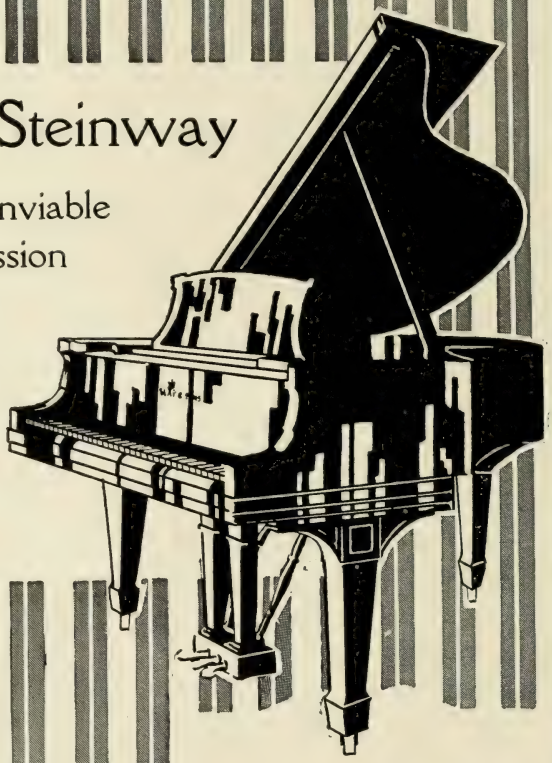

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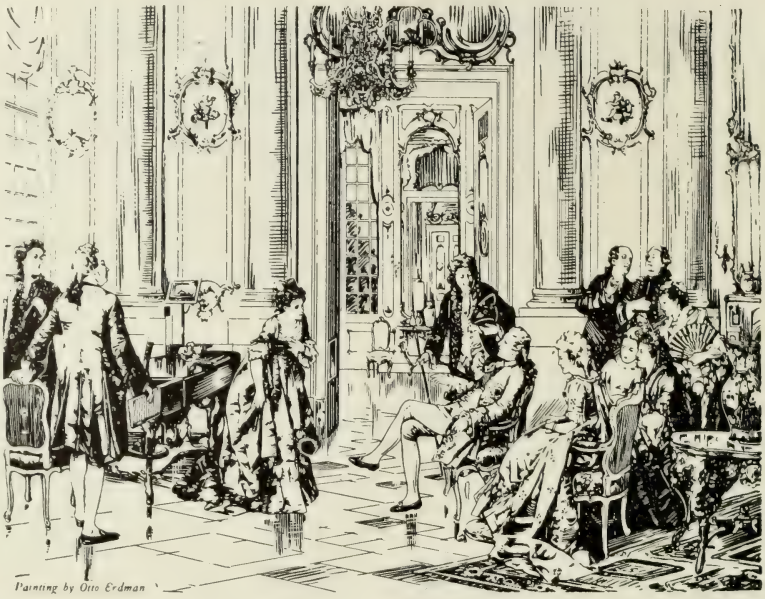

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Boston, Friday, June 20, 1919 Orchestra of 80 Symphony Players AGIDE JACCHIA, Conductor **No. 41**

FRIDAY, JUNE 20, 1919
BOSTON UNIVERSITY NIGHT
PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
3. MEDITATION from "Thaïs" . . . . . Massenet
   (Violin Solo, Mr. JULIUS THEODOROWICZ)
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. *SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse des Mirlitons *b.* Trépak *c.* Valse des Fleurs
6. THE LOST CHORD . . . . . Sullivan
   (Solo Trumpet, Mr. HEIM)
7. EN SOURDINE . . . . . Tellam
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. CLARISSIMA . . . . . Patterson
10. AVE MARIA . . . . . Bach-Gounod
11. KAMENNOI-OSTROW . . . . . Rubinstein
12. HUNGARIAN DANCE, D major . . . . . Brahms

* Gifts are presented to the children at a certain Christmas tree party, according to this ballet, and little Marie receives an ordinary nutcracker, which she loves, and fondles when broken by the boys. At midnight she steals downstairs to look at him. Suddenly—the playthings all become alive. An army of mice come clattering to fight them and, led by their king, easily defeat the honey cake soldiers. The tin soldiers rush to their aid under the brave command of the nutcracker. Just at the moment when the mice seem to be victorious, Marie throws her shoe at the king. He dies and the mice are defeated. The nutcracker is transformed into a handsome prince, who thanks his rescuer and takes her flying over a wintry forest to his magic kingdom of sweetmeats and lollipops.

GRADUATE NURSES' NIGHT . . . . . **Monday, June 23**
OPERATIC NIGHT . . . . . **Wednesday, June 25**
BOSTON CITY CLUB NIGHT . . . . . **Thursday, June 26**
REQUEST NIGHT **(See page 2)** . . . . . **Wednesday, July 2**

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1919

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SATURDAY, JUNE 21, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Mignon" . . . . . Thomas
3. THE WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. RHAPSODY, "Italia" . . . . . Casella
6. TURKISH MARCH . . . . . Mozart
7. SERENADE . . . . . Schubert–Jacchia
8. *LARGO (with organ) . . . . . Handel

---

9. SLAVIC MARCH . . . . . Tschaikowsky
10. INTRODUCTION to Act III of "Lohengrin" . . . . . Wagner
11. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
12. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

* Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the orchestral "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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MONDAY, JUNE 23, 1919

GRADUATE NURSES' NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "Martha" . . . . . Flotow
3. REVERIE . . . . . Redway–Rissland
4. *FANTASIA, "Carmen" . . . . . Bizet

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Pizzicato
6. SONG WITHOUT WORDS . . . . . Tschaikowsky
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Eileen" . . . . . Herbert
10. WALTZ, "España" . . . . . Waldteufel
11. MANON'S LETTER . . . . . Gillet
12. QUARTET from "Rigoletto" . . . . . Verdi

* "Carmen," which more than any work has made the fame of Georges Bizet, was his last composition, and its initial production, March 3, 1875, occurred exactly three months before his death. The plot was drawn from Merimee's well-known story, and the music borrowed more than one dance from Spain. This fantasia opens with the Toreador music which also introduces the opera. Then comes the music of the street arabs, and the trumpet behind the scene, which announces the change of guard mount. There follows the dance (Seguidilla) with which Carmen fascinates Don José in the first act; finally the famous Toreador's song from the second act.

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Plain Lemonade	15
Fresh Fruit Lemonade	20
Soda Lemonade	20
White Rock Lemonade	20

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Fresh Fruit Orangeade		20
Granite State, Sparkling	¼ bot.	15
Ward's Orange Crush	¼ bot.	15

GINGER ALE

Cantrell & Cochrane's	½ bot.	25
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Granite State	¼ bot.	15
Horse's Neck, domestic	¼ bot.	20
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Beacon Hill	20 for 30	Murad	20
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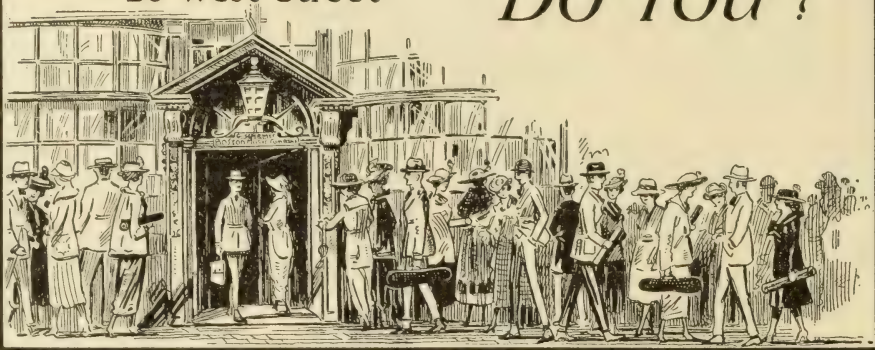

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TUESDAY, JUNE 24, 1919

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Masaniello" . . . . . Auber
3. INTERLUDE . . . . . Tirindelli
4. *FANTASIA, "Aïda" . . . . . Verdi

---

5. BALLET MUSIC from "The Cid" . . . . . Massenet
   a. Castillane *b.* Aragonaise
6. VIOLIN SOLO { *a.* Nocturne, Op. 27, No. 2 . . . . . Chopin
   b. Scherzetto . . . . . Wittmann
   (Mr. Julius Theodorowicz)
7. ENTR'ACTE, "Mignon" . . . . . Thomas
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FANTASIA, "Carmen" . . . . . Bizet
10. TURKISH PATROL . . . . . Michaelis
11. INTERMEZZO, "L'Amico Fritz" . . . . . Mascagni
12. THE RIDE OF THE VALKYRIES . . . . . Wagner

* According to a strange tale, small Giuseppe Verdi, aged seven, once assisted the priest at the Mass in the church at Le Roncole, where he was born. "The harmonies that flowed from the organ struck the child as so sweet that he stood motionless in ecstasy. 'Water,' said the priest to the acolyte; and repeated his demand. Still no reply. 'Water,' a third time said the priest, kicking the child so brutally that he fell headlong down the steps of the altar, knocked his head against the floor, and was brought unconscious into the sacristy. After this event, Giuseppe's father engaged the local organist to give him music lessons. At the end of the year the teacher resigned, for the pupil knew as much as he."

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WEDNESDAY, JUNE 25, 1919

OPERATIC NIGHT

PROGRAMME

1. CORONATION MARCH from "THE PROPHET" . . . . . Meyerbeer
2. *POLONAISE from "EUGEN ONÉGIN" . . . . . Tschaikowsky
3. PRELUDE to Act III, "NATOMA" . . . . . Herbert
4. FANTASIA, "LA BOHÊME" . . . . . Puccini

---

5. OVERTURE to "TANNHÄUSER" . . . . . Wagner
6. AVE MARIA from "OTHELLO" . . . . . Verdi
7. GYPSY DANCE from "CARMEN" . . . . . Bizet
8. SEXTET from "LUCIA" . . . . . Donizetti

---

9. BACCHANALE from "SAMSON AND DELILAH" . . . . . Saint-Saëns
10. MEDITATION from "THAÏS" . . . . . Massenet
11. INTERMEZZO, "CAVALLERIA RUSTICANA" . . . . . Mascagni
12. DANCE OF THE HOURS from "LA GIOCONDA" . . . . . Ponchielli

* "To refrain from writing operas," wrote Tschaikowsky, "is the act of a hero, and we have only one such hero in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go off with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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THURSDAY, JUNE 26, 1919

BOSTON CITY CLUB NIGHT

PROGRAMME

1. MARCH, "Boccaccio" . . . . . Suppé
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Valse lente *c.* Cortége de Bacchus
6. AVE MARIA (for strings and organ) . . . . . Schubert–Wilhelmj
   (Solo Violin, Mr. J. Theodorowicz)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "The Flying Dutchman" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LA PALOMA . . . . . Yradier
11. WALTZ, "Violets" . . . . . Waldteufel
12. MARCH, "Entrance of the Gladiators" . . . . . Fucik

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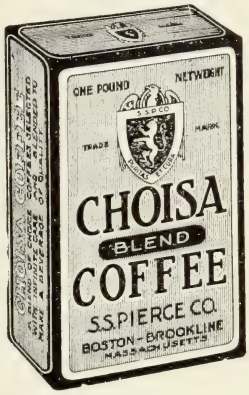

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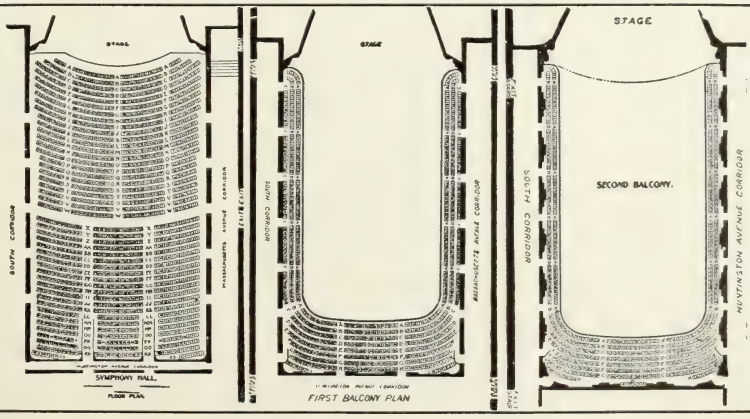

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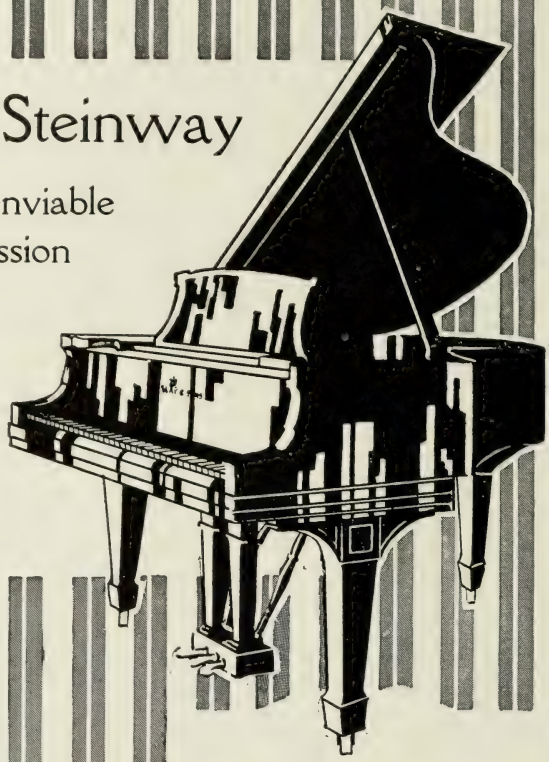

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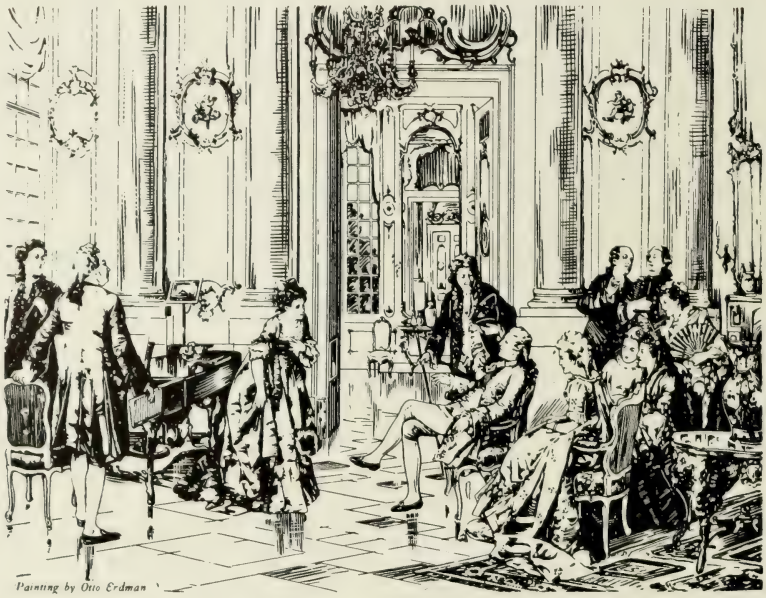

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Boston, Saturday, June 21, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 42

SATURDAY, JUNE 21, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Mignon" . . . . . Thomas
3. THE WHISPERING OF THE FLOWERS . . . . . Blon
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. RHAPSODY, "Italia" . . . . . Casella
6. TURKISH MARCH . . . . . Mozart
7. SERENADE . . . . . Schubert–Jacchia
8. *LARGO (with organ) . . . . . Handel

---

9. SLAVIC MARCH . . . . . Tschaikowsky
10. INTRODUCTION to Act III of "Lohengrin" . . . . . Wagner
11. RÊVE ANGÉLIQUE (with organ) . . . . . Rubinstein
12. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

* Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the orchestral "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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OPERATIC NIGHT . . . . . **Wednesday, June 25**
BOSTON CITY CLUB NIGHT . . . . . **Thursday, June 26**
REQUEST NIGHT (See page 2) . . . . . **Wednesday, July 2**

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MONDAY, JUNE 23, 1919

GRADUATE NURSES' NIGHT

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "Martha" . . . . . Flotow
3. REVERIE . . . . . Redway–Rissland
4. *FANTASIA, "Carmen" . . . . . Bizet

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Pizzicato
6. SONG WITHOUT WORDS . . . . . Tschaikowsky
7. INTERMEZZO, "I Pagliacci" . . . . . Leoncavallo
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Eileen" . . . . . Herbert
10. WALTZ, "España" . . . . . Waldteufel
11. MANON'S LETTER . . . . . Gillet
12. QUARTET from "Rigoletto" . . . . . Verdi

* "Carmen," which more than any work has made the fame of Georges Bizet, was his last composition, and its initial production, March 3, 1875, occurred exactly three months before his death. The plot was drawn from Merimee's well-known story, and the music borrowed more than one dance from Spain. This fantasia opens with the Toreador music which also introduces the opera. Then comes the music of the street arabs, and the trumpet behind the scene, which announces the change of guard mount. There follows the dance (Seguidilla) with which Carmen fascinates Don José in the first act; finally the famous Toreador's song from the second act.

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TUESDAY, JUNE 24, 1919

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Masaniello" . . . . . Auber
3. INTERLUDE . . . . . Tirindelli
4. *FANTASIA, "Aïda" . . . . . Verdi

---

5. BALLET MUSIC from "The Cid" . . . . . Massenet
   a. Castillane *b.* Aragonaise
6. VIOLIN SOLO { *a.* Nocturne, Op. 27, No. 2 . . . . . Chopin
   b. Scherzetto . . . . . Wittmann
   (Mr. Julius Theodorowicz)
7. ENTR'ACTE, "Mignon" . . . . . Thomas
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FANTASIA, "Carmen" . . . . . Bizet
10. TURKISH PATROL . . . . . Michaelis
11. INTERMEZZO, "L'Amico Fritz" . . . . . Mascagni
12. THE RIDE OF THE VALKYRIES . . . . . Wagner

* According to a strange tale, small Giuseppe Verdi, aged seven, once assisted the priest at the Mass in the church at Le Roncole, where he was born. "The harmonies that flowed from the organ struck the child as so sweet that he stood motionless in ecstasy. 'Water,' said the priest to the acolyte; and repeated his demand. Still no reply. 'Water,' a third time said the priest, kicking the child so brutally that he fell headlong down the steps of the altar, knocked his head against the floor, and was brought unconscious into the sacristy. After this event, Giuseppe's father engaged the local organist to give him music lessons. At the end of the year the teacher resigned, for the pupil knew as much as he."

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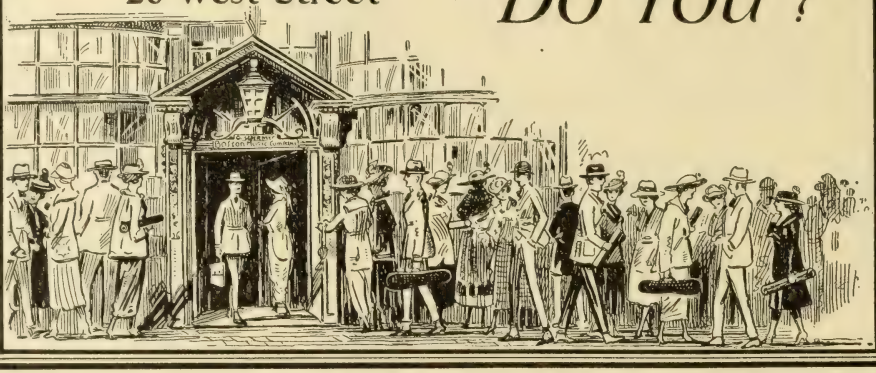

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WEDNESDAY, JUNE 25, 1919

OPERATIC NIGHT

PROGRAMME

1. Coronation March from "THE PROPHET" . . . . . Meyerbeer
2. *Polonaise from "EUGEN ONÉGIN" . . . . . Tschaikowsky
3. Prelude to Act III, "NATOMA" . . . . . Herbert
4. Fantasia, "LA BOHÊME" . . . . . Puccini

---

5. Overture to "TANNHÄUSER" . . . . . Wagner
6. Ave Maria from "OTHELLO" . . . . . Verdi
7. Gypsy Dance from "CARMEN" . . . . . Bizet
8. Sextet from "LUCIA" . . . . . Donizetti

---

9. Bacchanale from "SAMSON AND DELILAH" . . . . . Saint-Saëns
10. Meditation from "THAÏS" . . . . . Massenet
11. Intermezzo, "CAVALLERIA RUSTICANA" . . . . . Mascagni
12. Dance of the Hours from "LA GIOCONDA" . . . . . Ponchielli

* "To refrain from writing operas," wrote Tschaikowsky, "is the act of a hero, and we have only one such hero in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go off with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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THURSDAY, JUNE 26, 1919

BOSTON CITY CLUB NIGHT

PROGRAMME

1. MARCH, "Boccaccio" . . . . . Suppé
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Valse lente *c.* Cortége de Bacchus
6. AVE MARIA (for strings and organ) . . . . . Schubert–Wilhelmj
   (Solo Violin, Mr. J. Theodorowicz)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "The Flying Dutchman" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LA PALOMA . . . . . Yradier
11. WALTZ, "Violets" . . . . . Waldteufel
12. MARCH, "Entrance of the Gladiators" . . . . . Fucik

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FRIDAY, JUNE 27, 1919

PROGRAMME

1. MARCH from "Queen of Sheba" . . . . . Gounod
2. *OVERTURE, "Oberon" . . . . . Weber
3. MINUET . . . . . Boccherini
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. SUITE, "Coppélia" . . . . . Delibes
   a. Valse *b.* Czardas
6. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . Wolf-Ferrari
7. AUBADE PRINTANIÈRE . . . . . Lacombe
8. FIRST HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. PRELUDE to Act IV, "Carmen" . . . . . Bizet
11. WALTZ, "Pomone" . . . . . Waldteufel
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* The fairy opera "Oberon" was Weber's last important work, and written under the stress of the failing health which preceded his death. When it was first performed in London, in 1826, it was received with a tremendous furore, the overture and many airs being encored. "When the final curtain fell," wrote his son and biographer, "the name 'Weber' was shouted incessantly until the curtain was again raised, and Weber stood, trembling and exhausted, before the frenzied crowd. It was the first time such a demonstration had taken place in England."

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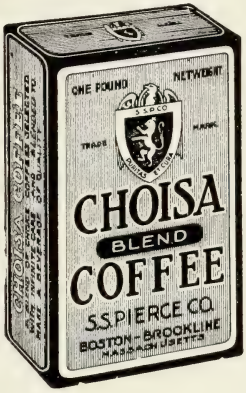

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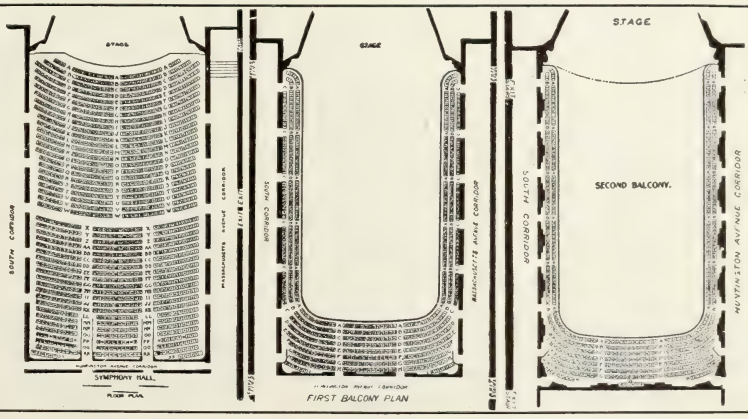

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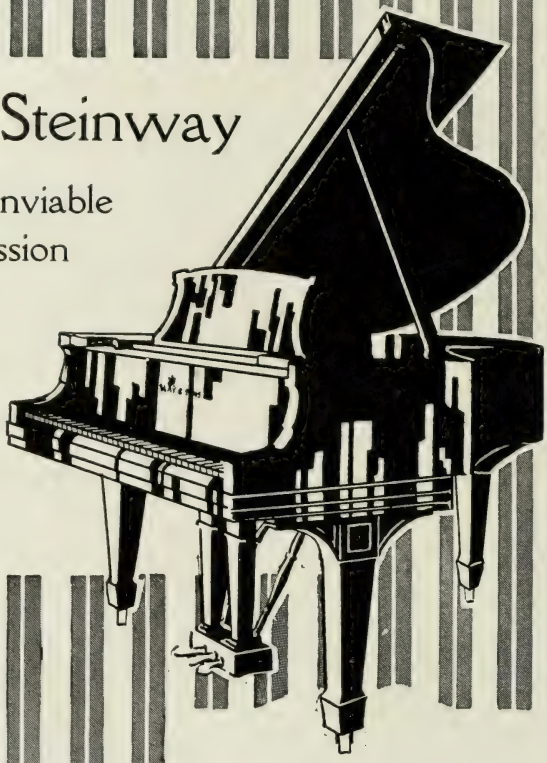

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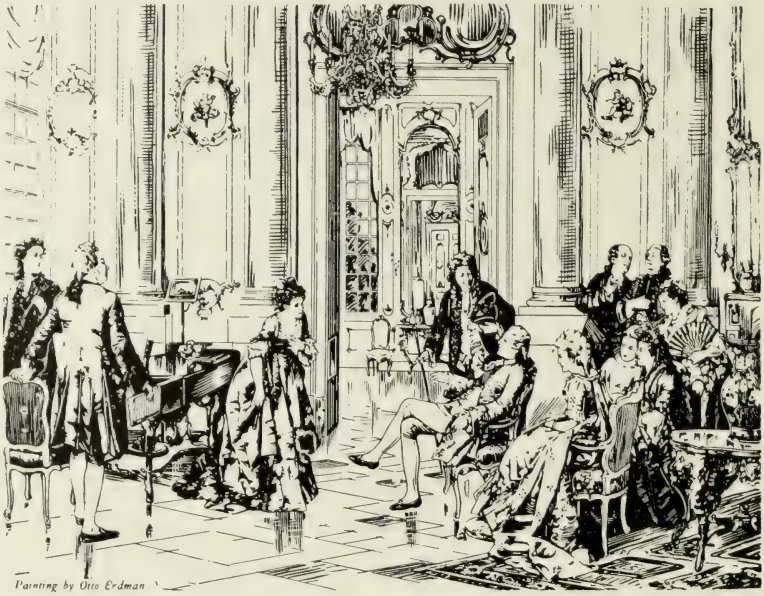

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Boston, Monday, June 23, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 43

MONDAY, JUNE 23, 1919
GRADUATE NURSES' NIGHT
PROGRAMME

1. MARCH, "Semper Fidelis" . . . Sousa
2. OVERTURE to "Martha" . . . Flotow
3. REVERIE . . . Redway–Rissland
4. *FANTASIA, "Carmen" . . . Bizet

---

5. BALLET SUITE, "Sylvia" . . . Delibes
   a. Les Chasseresses *b.* Pizzicato
6. SONG WITHOUT WORDS . . . Tschaikowsky
7. INTERMEZZO, "I Pagliacci" . . . Leoncavallo
8. SECOND HUNGARIAN RHAPSODY . . . Liszt

---

9. SELECTION, "Eileen" . . . Herbert
10. WALTZ, "España" . . . Waldteufel
11. MANON'S LETTER . . . Gillet
12. QUARTET from "Rigoletto" . . . Verdi

* "Carmen," which more than any work has made the fame of Georges Bizet, was his last composition, and its initial production, March 3, 1875, occurred exactly three months before his death. The plot was drawn from Merimee's well-known story, and the music borrowed more than one dance from Spain. This fantasia opens with the Toreador music which also introduces the opera. Then comes the music of the street arabs, and the trumpet behind the scene, which announces the change of guard mount. There follows the dance (Seguidilla) with which Carmen fascinates Don José in the first act; finally the famous Toreador's song from the second act.

OPERATIC NIGHT . . . **Wednesday, June 25**
BOSTON CITY CLUB NIGHT . . . **Thursday, June 26**
REQUEST NIGHT (See page 2) . . . **Wednesday, July 2**

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1919

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TUESDAY, JUNE 24, 1919

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Masaniello" . . . . . Auber
3. INTERLUDE . . . . . Tirindelli
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. BALLET MUSIC from "The Cid" . . . . . Massenet
   a. Castillane *b.* Aragonaise
6. VIOLIN SOLO { *a.* Nocturne, Op. 27, No. 2 . . . . . Chopin
   b. Scherzetto . . . . . Wittmann
   (Mr. Julius Theodorowicz*)
7. ENTR'ACTE, "Mignon" . . . . . Thomas
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FANTASIA, "Carmen" . . . . . Bizet
10. TURKISH PATROL . . . . . Michaelis
11. INTERMEZZO, "L'Amico Fritz" . . . . . Mascagni
12. THE RIDE OF THE VALKYRIES . . . . . Wagner

* Julius Theodorowicz, who is to be concertmaster for the second half of the Pops season, is a native of Poland. He took a first prize at the Vienna Conservatory and subsequently found a supreme training for "Pops" music when he was concertmaster under the two waltz kings, Komzak and Ziehrer, in the same city. In 1898 he came to America, and from that date has been a member of the Boston Symphony Orchestra, with certain interruptions, such as the seven years when he played second violin in the famous Kneisel Quartet. He has been concertmaster at the Pops for the last seven seasons.

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WEDNESDAY, JUNE 25, 1919

OPERATIC NIGHT

PROGRAMME

1. Coronation March from "THE PROPHET" . . . . . Meyerbeer
2. *Polonaise from "EUGEN ONÉGIN" . . . . . Tschaikowsky
3. Prelude to Act III, "NATOMA" . . . . . Herbert
4. Fantasia, "LA BOHÊME" . . . . . Puccini

---

5. Overture to "TANNHÄUSER" . . . . . Wagner
6. Ave Maria from "OTHELLO" . . . . . Verdi
7. Gypsy Dance from "CARMEN" . . . . . Bizet
8. Sextet from "LUCIA" . . . . . Donizetti

---

9. Bacchanale from "SAMSON AND DELILAH" . . . . . Saint-Saëns
10. Meditation from "THAÏS" . . . . . Massenet
11. Intermezzo, "CAVALLERIA RUSTICANA" . . . . . Mascagni
12. Dance of the Hours from "LA GIOCONDA" . . . . . Ponchielli

* "To refrain from writing operas," wrote Tschaikowsky, "is the act of a hero, and we have only one such hero in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go off with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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Plain Lemonade	15
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Fresh Fruit Orangeade		20
Granite State, Sparkling	¼ bot.	15
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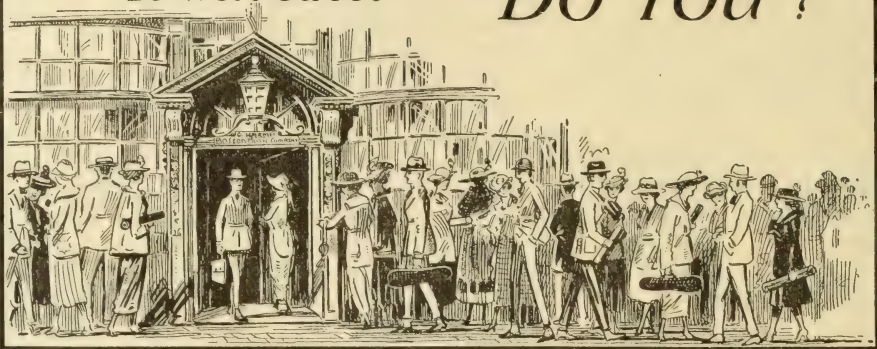

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BOSTON CITY CLUB NIGHT

PROGRAMME

1. MARCH, "Boccaccio" . . . . . Suppé
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Valse lente *c.* Cortége de Bacchus
6. AVE MARIA (for strings and organ) . . . . . Schubert–Wilhelmj
   (Solo Violin, Mr. J. Theodorowicz)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "The Flying Dutchman" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LA PALOMA . . . . . Yradier
11. WALTZ, "Violets" . . . . . Waldteufel
12. MARCH, "Entrance of the Gladiators" . . . . . Fucik

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FRIDAY, JUNE 27, 1919

PROGRAMME

1. MARCH from "Queen of Sheba" . . . . . Gounod
2. *OVERTURE, "Oberon" . . . . . Weber
3. MINUET . . . . . Boccherini
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. SUITE, "Coppélia" . . . . . Delibes
   a. Valse *b.* Czardas
6. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . Wolf-Ferrari
7. AUBADE PRINTANIÈRE . . . . . Lacombe
8. FIRST HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. PRELUDE to Act IV, "Carmen" . . . . . Bizet
11. WALTZ, "Pomone" . . . . . Waldteufel
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* The fairy opera "Oberon" was Weber's last important work, and written under the stress of the failing health which preceded his death. When it was first performed in London, in 1826, it was received with a tremendous furore, the overture and many airs being encored. "When the final curtain fell," wrote his son and biographer, "the name 'Weber' was shouted incessantly until the curtain was again raised, and Weber stood, trembling and exhausted, before the frenzied crowd. It was the first time such a demonstration had taken place in England."

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SATURDAY, JUNE 28, 1919

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. BERCEUSE . . . . . Godard
4. FANTASIA, "I Pagliacci" . . . . . Leoncavallo

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Death of Aase *b.* In the Hall of the Mountain King
6. INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
7. A PETITS PAS . . . . . Sudessi
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Her Regiment" . . . . . Herbert
10. VOLGA BARGEMEN'S SONG
    (Orchestrated by Mr. JACCHIA)
11. WALTZ, "Estudiantina" . . . . . Waldteufel
12. AMERICAN PATROL . . . . . Meacham

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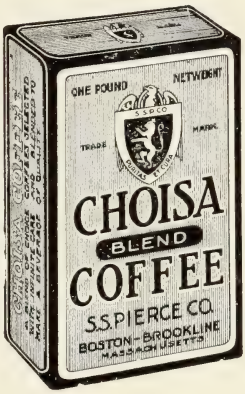

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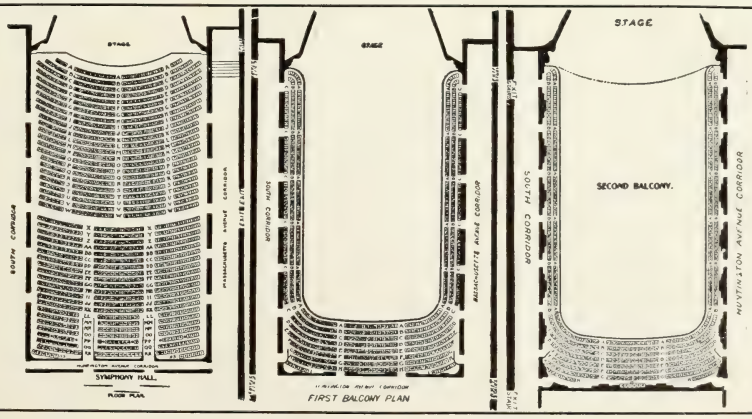

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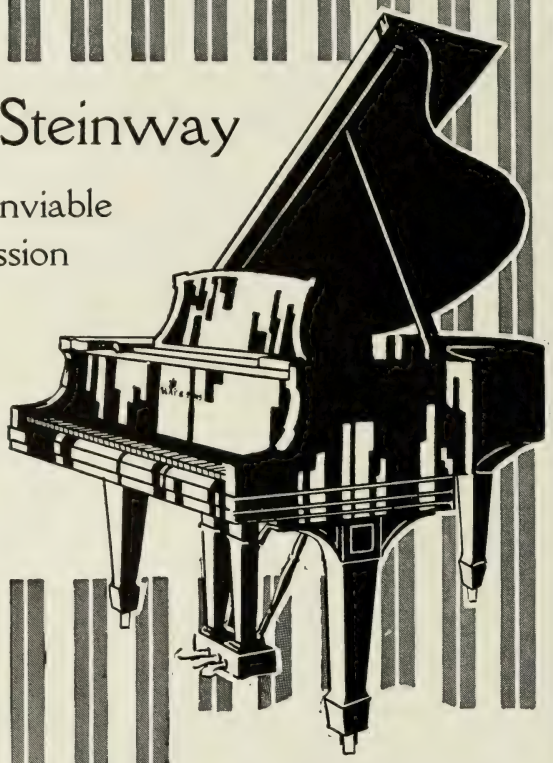

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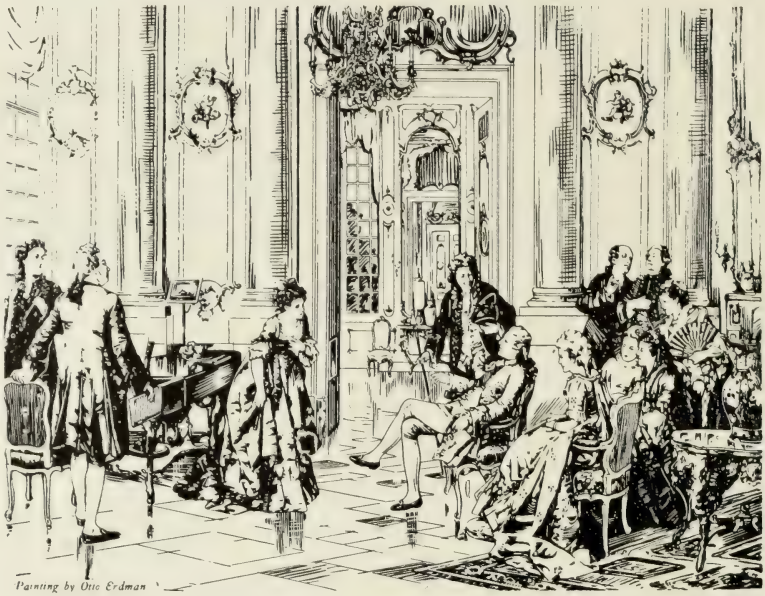
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Boston, Tuesday, June 24, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 44

TUESDAY, JUNE 24, 1919

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . Fucik
2. OVERTURE to "Masaniello" . . . Auber
3. INTERLUDE . . . Tirindelli
4. FANTASIA, "Aïda" . . . Verdi

---

5. BALLET MUSIC from "The Cid" . . . Massenet
   a. Castillane *b.* Aragonaise
6. VIOLIN SOLO { *a.* Nocturne, Op. 27, No. 2 . . . Chopin; *b.* Scherzetto . . . Wittmann }
   (Mr. Julius Theodorowicz*)
7. ENTR'ACTE, "Mignon" . . . Thomas
8. THIRD HUNGARIAN RHAPSODY . . . Liszt

---

9. FANTASIA, "Carmen" . . . Bizet
10. TURKISH PATROL . . . Michaelis
11. INTERMEZZO, "L'Amico Fritz" . . . Mascagni
12. THE RIDE OF THE VALKYRIES . . . Wagner

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* Julius Theodorowicz, who is to be concertmaster for the second half of the Pops season, is a native of Poland. He took a first prize at the Vienna Conservatory and subsequently found a supreme training for "Pops" music when he was concertmaster under the two waltz kings, Komzak and Ziehrer, in the same city. In 1898 he came to America, and from that date has been a member of the Boston Symphony Orchestra, with certain interruptions, such as the seven years when he played second violin in the famous Kneisel Quartet. He has been concertmaster at the Pops for the last seven seasons.

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BOSTON CITY CLUB NIGHT . . . **Thursday, June 26**
REQUEST NIGHT **(See page 2)** . . . **Wednesday, July 2**

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WEDNESDAY, JUNE 25, 1919

OPERATIC NIGHT

PROGRAMME

1. CORONATION MARCH from "THE PROPHET" . . . . . Meyerbeer
2. *POLONAISE from "EUGEN ONÉGIN" . . . . . Tschaikowsky
3. PRELUDE to Act III, "NATOMA" . . . . . Herbert
4. FANTASIA, "LA BOHÊME" . . . . . Puccini

---

5. OVERTURE to "TANNHÄUSER" . . . . . Wagner
6. AVE MARIA from "OTHELLO" . . . . . Verdi
7. GYPSY DANCE from "CARMEN" . . . . . Bizet
8. SEXTET from "LUCIA" . . . . . Donizetti

---

9. BACCHANALE from "SAMSON AND DELILAH" . . . . . Saint-Saëns
10. MEDITATION from "THAÏS" . . . . . Massenet
11. INTERMEZZO, "CAVALLERIA RUSTICANA" . . . . . Mascagni
12. DANCE OF THE HOURS from "LA GIOCONDA" . . . . . Ponchielli

* "To refrain from writing operas," wrote Tschaikowsky, "is the act of a hero, and we have only one such hero in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go off with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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THURSDAY, JUNE 26, 1919

BOSTON CITY CLUB NIGHT

PROGRAMME

1. MARCH, "Boccaccio" . . . . . Suppé
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Valse lente *c.* Cortége de Bacchus
6. AVE MARIA (for strings and organ) . . . . . Schubert–Wilhelmj
   (Solo Violin, Mr. J. Theodorowicz)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "The Flying Dutchman" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LA PALOMA . . . . . Yradier
11. WALTZ, "Violets" . . . . . Waldteufel
12. MARCH, "Entrance of the Gladiators" . . . . . Fucik

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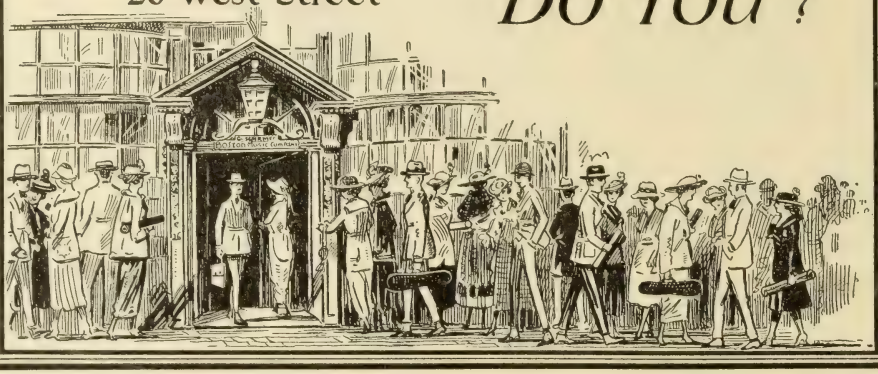

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FRIDAY, JUNE 27, 1919

PROGRAMME

1. MARCH from "Queen of Sheba" . . . . . Gounod
2. *OVERTURE, "Oberon" . . . . . Weber
3. MINUET . . . . . Boccherini
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. SUITE, "Coppélia" . . . . . Delibes
   a. Valse *b.* Czardas
6. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . Wolf-Ferrari
7. AUBADE PRINTANIÈRE . . . . . Lacombe
8. FIRST HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. PRELUDE to Act IV, "Carmen" . . . . . Bizet
11. WALTZ, "Pomone" . . . . . Waldteufel
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* The fairy opera "Oberon" was Weber's last important work, and written under the stress of the failing health which preceded his death. When it was first performed in London, in 1826, it was received with a tremendous furore, the overture and many airs being encored. "When the final curtain fell," wrote his son and biographer, "the name 'Weber' was shouted incessantly until the curtain was again raised, and Weber stood, trembling and exhausted, before the frenzied crowd. It was the first time such a demonstration had taken place in England."

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SATURDAY, JUNE 28, 1919

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. BERCEUSE . . . . . Godard
4. FANTASIA, "I Pagliacci" . . . . . Leoncavallo

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Death of Aase *b.* In the Hall of the Mountain King
6. INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
7. A PETITS PAS . . . . . Sudessi
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Her Regiment" . . . . . Herbert
10. VOLGA BARGEMEN'S SONG
    (Orchestrated by Mr. JACCHIA)
11. WALTZ, "Estudiantina" . . . . . Waldteufel
12. AMERICAN PATROL . . . . . Meacham

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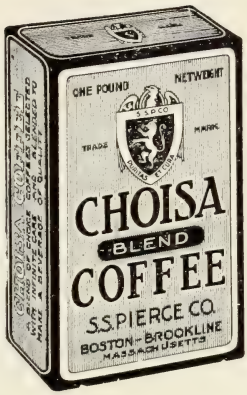

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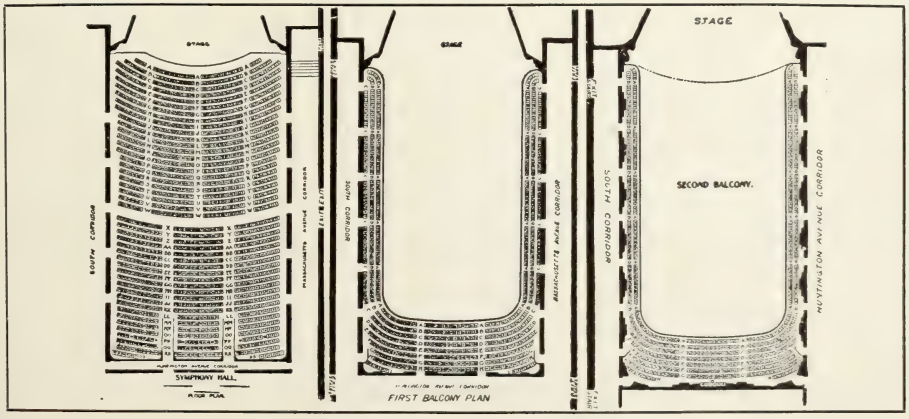

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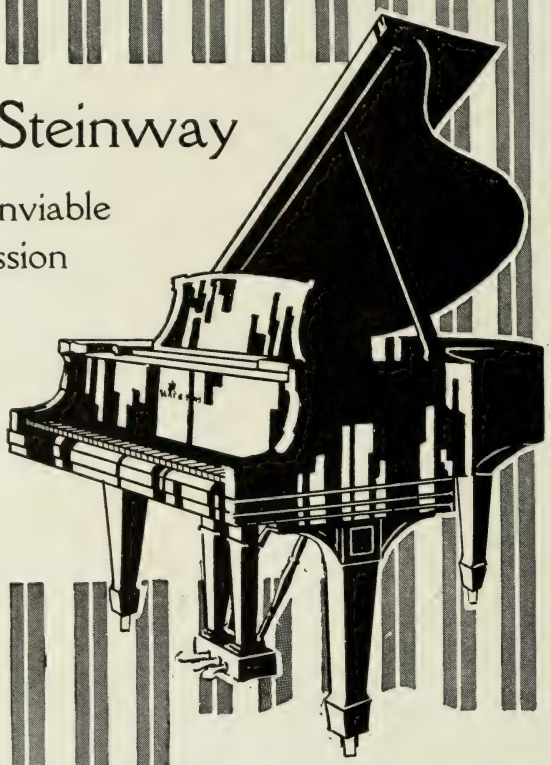

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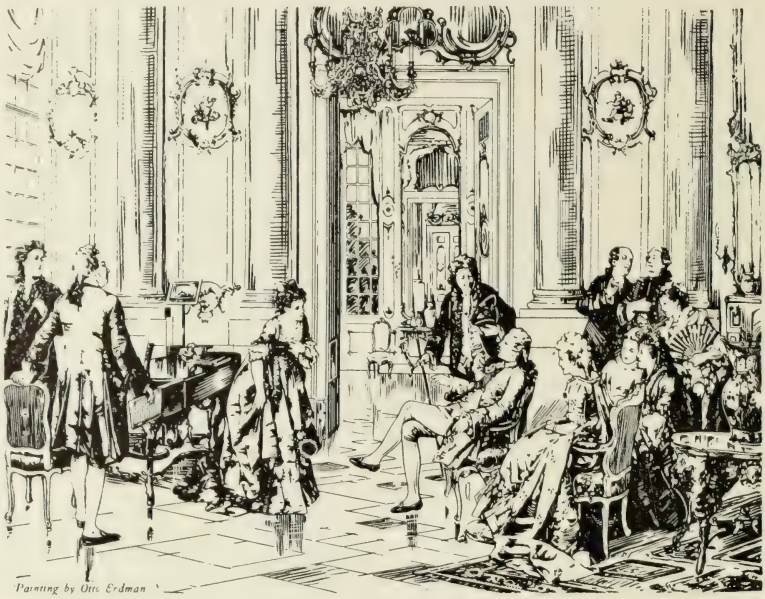

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Boston, Wednesday, June 25, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 45

WEDNESDAY, JUNE 25, 1919

OPERATIC NIGHT

PROGRAMME

1. CORONATION MARCH from "THE PROPHET" . . . . . Meyerbeer
2. *POLONAISE from "EUGEN ONÉGIN" . . . . . Tschaikowsky
3. PRELUDE to Act III, "NATOMA" . . . . . Herbert
4. FANTASIA, "LA BOHÊME" . . . . . Puccini

---

5. OVERTURE to "TANNHÄUSER" . . . . . Wagner
6. AVE MARIA from "OTHELLO" . . . . . Verdi
7. GYPSY DANCE from "CARMEN" . . . . . Bizet
8. SEXTET from "LUCIA" . . . . . Donizetti

---

9. BACCHANALE from "SAMSON AND DELILAH" . . . . . Saint-Saëns
10. MEDITATION from "THAÏS" . . . . . Massenet
11. INTERMEZZO, "CAVALLERIA RUSTICANA" . . . . . Mascagni
12. DANCE OF THE HOURS from "LA GIOCONDA" . . . . . Ponchielli

* "To refrain from writing operas," wrote Tschaikowsky, "is the act of a hero, and we have only one such hero in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go off with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

BOSTON CITY CLUB NIGHT . . . . . **Thursday, June 26**
REQUEST NIGHT (See page 2) . . . . . **Wednesday, July 2**

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1919

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THURSDAY, JUNE 26, 1919

BOSTON CITY CLUB NIGHT

PROGRAMME

1. MARCH, "Boccaccio" . . . . . Suppé
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. *FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Valse lente *c.* Cortége de Bacchus
6. AVE MARIA (for strings and organ) . . . . . Schubert–Wilhelmj
   (Solo Violin, Mr. J. Theodorowicz)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "The Flying Dutchman" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LA PALOMA . . . . . Yradier
11. WALTZ, "Violets" . . . . . Waldteufel
12. MARCH, "Entrance of the Gladiators" . . . . . Fucik

* In this opera, drawn from the play of John L. Long and David Belasco, Puccini used actual Japanese themes. The story is of a United States naval lieutenant who, visiting Japan with his ship, becomes interested in "Madame Butterfly" and goes through the Japanese marriage ceremony with her. Three years elapse, during which she trustingly watches for the return of his ship, her little baby by her side. At last he comes, bringing an American wife. The suicide of Madame Butterfly ends the tragedy. The Fantasia traverses the Introduction; the tenor aria "Addio fiorito asilo" (Act III); aria of Butterfly, "Un bel di"; the death of Butterfly and the close of the Opera.

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FRIDAY, JUNE 27, 1919

PROGRAMME

1. MARCH from "Queen of Sheba" . . . . . Gounod
2. *OVERTURE, "Oberon" . . . . . Weber
3. MINUET . . . . . Boccherini
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. SUITE, "Coppélia" . . . . . Delibes
   a. Valse *b.* Czardas
6. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
7. AUBADE PRINTANIÈRE . . . . . Lacombe
8. FIRST HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. PRELUDE to Act IV, "Carmen" . . . . . Bizet
11. WALTZ, "Pomone" . . . . . Waldteufel
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* The fairy opera "Oberon" was Weber's last important work, and written under the stress of the failing health which preceded his death. When it was first performed in London, in 1826, it was received with a tremendous furore, the overture and many airs being encored. "When the final curtain fell," wrote his son and biographer, "the name 'Weber' was shouted incessantly until the curtain was again raised, and Weber stood, trembling and exhausted, before the frenzied crowd. It was the first time such a demonstration had taken place in England."

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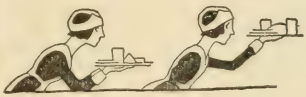

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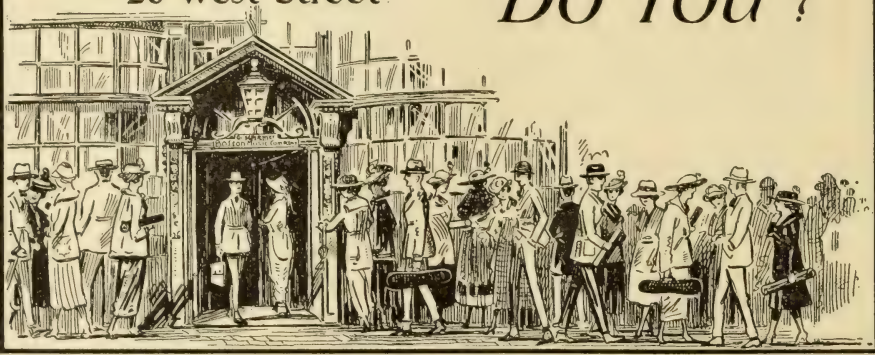

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SATURDAY, JUNE 28, 1919

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. BERCEUSE . . . . . Godard
4. FANTASIA, "I Pagliacci" . . . . . Leoncavallo

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Death of Aase *b.* In the Hall of the Mountain King
6. INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
7. A PETITS PAS . . . . . Sudessi
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Her Regiment" . . . . . Herbert
10. VOLGA BARGEMEN'S SONG
    (Orchestrated by Mr. JACCHIA)
11. WALTZ, "Estudiantina" . . . . . Waldteufel
12. AMERICAN PATROL . . . . . Meacham

During his career, AGIDE JACCHIA has conducted "La Bohême" nearly 200 times, with "Madama Butterfly" and "Cavalleria Rusticana" contending for second place. Not only has he conducted practically all the operas of Puccini, Mascagni, and Verdi, but also three operas each of Donizetti and Massenet, two each of Gounod, Leoncavallo, Giordano, Rossini, and single operas of Auber, Bellini, Bizet, Boito, Catalini, Delibes, van Etten Andrews, Filiasi, Fiocca, Goldmark, Howland, Offenbach, Orifice, Ponchielli, Romani, Saint-Saëns, and Thomas.

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MONDAY, JUNE 30, 1919

RUSSIAN–TSCHAIKOWSKY NIGHT

PROGRAMME

1. MARCH, "Souvoroff" . . . . . Arensky
2. WALTZ from "Eugen Onégin" . . . . . Tschaikowsky
3. ENTRANCE OF RAYMONDA from the Ballet "Raymonda" . . . Glazounoff
4. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

---

5. SUITE, "To Argenteau" . . . . . Cui
   a. Serenade *b.* The Miniature War
6. VIOLIN SOLOS { *a.* Melodie, *b.* Scherzo } . . . . . Tschaikowsky
   (Mr. Julius Theodorowicz)
7. THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   The Young Prince and the Young Princess
8. *FINALE OF THE FOURTH SYMPHONY . . . . . Tschaikowsky

---

9. POLONAISE . . . . . Liadoff
10. KAMENNOI–OSTROW (with organ) . . . . . Rubinstein
11. PRELUDE . . . . . Rachmaninoff
12. RUSSIAN DANCE . . . . . Tschaikowsky

* The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tschaikowsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote: "I feel that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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TUESDAY, JULY 1, 1919

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. ORIENTALE . . . . . Cui–Strube
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. CELLO SOLO, "Pathos" . . . . . Goldstein
   (Mr. Georges Miquelle)
7. DANCE OF THE CAMORRISTS, "The Jewels of the Madonna" . Wolf–Ferrari
8. TRAGIC OVERTURE . . . . . Chaloff

---

9. SELECTION, "The Firefly" . . . . . Friml
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Violin, Mr. Julius Theodorowicz)
11. WALTZ, "The Sirens" . . . . . Waldteufel
12. MARCH, "Peace Forever" . . . . . Sand

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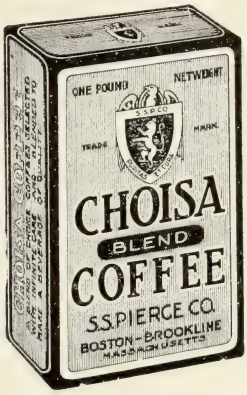

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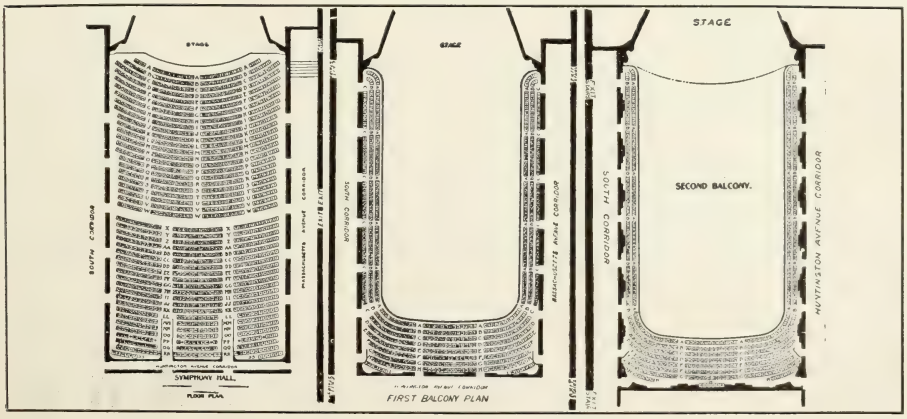

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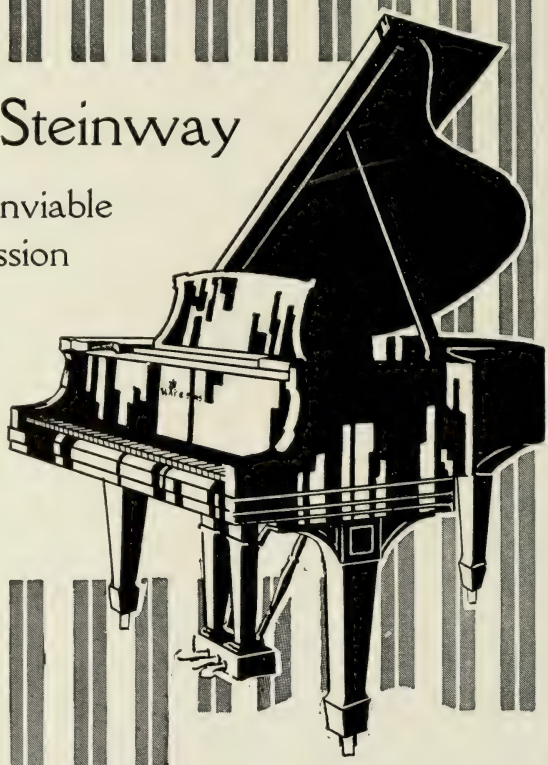

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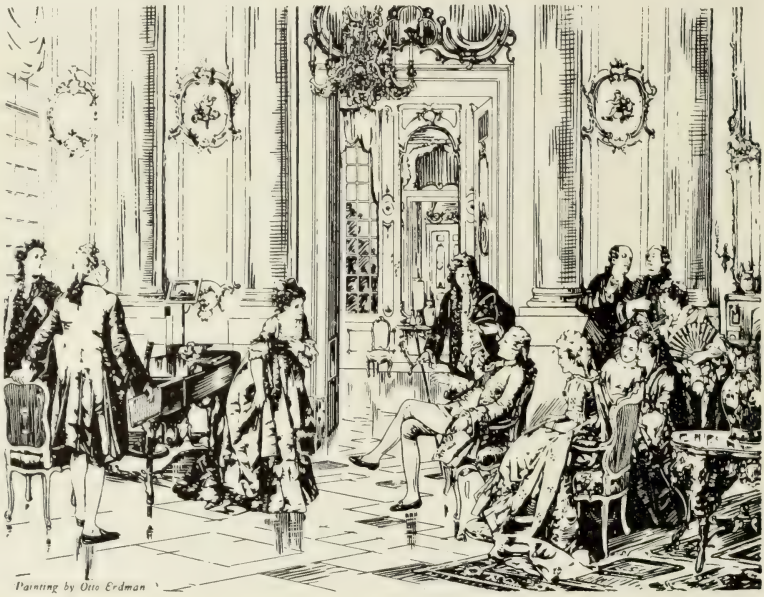
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Boston, Thursday, June 26, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 46

THURSDAY, JUNE 26, 1919
BOSTON CITY CLUB NIGHT
PROGRAMME

1. MARCH, "Boccaccio" . . . . . Suppé
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. *FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Valse lente *c.* Cortége de Bacchus
6. AVE MARIA (for strings and organ) . . . . . Schubert–Wilhelmj
   (Solo Violin, Mr. J. Theodorowicz)
7. PRELUDE . . . . . Rachmaninoff
8. OVERTURE to "The Flying Dutchman" . . . . . Wagner

---

9. SELECTION, "Fiddlers Three" . . . . . Johnstone
10. LA PALOMA . . . . . Yradier
11. WALTZ, "Violets" . . . . . Waldteufel
12. MARCH, "Entrance of the Gladiators" . . . . . Fucik

* In this opera, drawn from the play of John L. Long and David Belasco, Puccini used actual Japanese themes. The story is of a United States naval lieutenant who, visiting Japan with his ship, becomes interested in "Madame Butterfly" and goes through the Japanese marriage ceremony with her. Three years elapse, during which she trustingly watches for the return of his ship, her little baby by her side. At last he comes, bringing an American wife. The suicide of Madame Butterfly ends the tragedy. The Fantasia traverses the Introduction; the tenor aria "Addio fiorito asilo" (Act III); aria of Butterfly, "Un bel di"; the death of Butterfly and the close of the Opera.

RUSSIAN-TSCHAIKOWSKY NIGHT . . . . . **Monday, June 30**
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1919

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FRIDAY, JUNE 27, 1919

PROGRAMME

1. MARCH from "Queen of Sheba" . . . . . Gounod
2. *OVERTURE, "Oberon" . . . . . Weber
3. MINUET . . . . . Boccherini
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. SUITE, "Coppélia" . . . . . Delibes
   a. Valse *b.* Czardas
6. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . Wolf-Ferrari
7. AUBADE PRINTANIÈRE . . . . . Lacombe
8. FIRST HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. PRELUDE to Act IV, "Carmen" . . . . . Bizet
11. WALTZ, "Pomone" . . . . . Waldteufel
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* The fairy opera "Oberon" was Weber's last important work, and written under the stress of the failing health which preceded his death. When it was first performed in London, in 1826, it was received with a tremendous furore, the overture and many airs being encored. "When the final curtain fell," wrote his son and biographer, "the name 'Weber' was shouted incessantly until the curtain was again raised, and Weber stood, trembling and exhausted, before the frenzied crowd. It was the first time such a demonstration had taken place in England."

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PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. BERCEUSE . . . . . Godard
4. FANTASIA, "I Pagliacci" . . . . . Leoncavallo

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Death of Aase *b.* In the Hall of the Mountain King
6. INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
7. A PETITS PAS . . . . . Sudessi
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Her Regiment" . . . . . Herbert
10. VOLGA BARGEMEN'S SONG
    (Orchestrated by Mr. JACCHIA)
11. WALTZ, "Estudiantina" . . . . . Waldteufel
12. AMERICAN PATROL . . . . . Meacham

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Fresh Fruit Lemonade	20
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Granite State, Sparkling	¼ bot.	15
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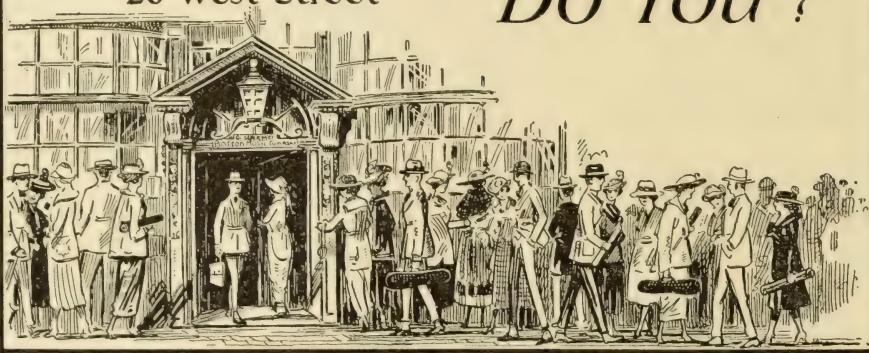

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MONDAY, JUNE 30, 1919

RUSSIAN–TSCHAIKOWSKY NIGHT

PROGRAMME

1. MARCH, "Souvoroff" . . . . . Arensky
2. WALTZ from "Eugen Onégin" . . . . . Tschaikowsky
3. ENTRANCE OF RAYMONDA from the Ballet "Raymonda" . . . Glazounoff
4. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

---

5. SUITE, "To Argenteau" . . . . . Cui
   a. Serenade *b.* The Miniature War
6. VIOLIN SOLOS { *a.* Melodie / *b.* Scherzo } . . . . . Tschaikowsky
   (Mr. Julius Theodorowicz)
7. THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   The Young Prince and the Young Princess
8. *FINALE OF THE FOURTH SYMPHONY . . . . . Tschaikowsky

---

9. POLONAISE . . . . . Liadoff
10. KAMENNOI–OSTROW (with organ) . . . . . Rubinstein
11. PRELUDE . . . . . Rachmaninoff
12. RUSSIAN DANCE . . . . . Tschaikowsky

* The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tschaikowsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote: "I feel that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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TUESDAY, JULY 1, 1919

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. ORIENTALE . . . . . Cui–Strube
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. 'CELLO SOLO, "Pathos" . . . . . Goldstein
   (Mr. Georges Miquelle)
7. DANCE OF THE CAMORRISTS, "The Jewels of the Madonna" . Wolf–Ferrari
8. TRAGIC OVERTURE . . . . . Chaloff

---

9. SELECTION, "The Firefly" . . . . . Friml
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Violin, Mr. Julius Theodorowicz)
11. WALTZ, "The Sirens" . . . . . Waldteufel
12. MARCH, "Peace Forever" . . . . . Sand

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SOME FACTS ABOUT
MR. MONTEUX

Pierre Benjamin Monteux, engaged to conduct the Boston Symphony Concerts for the coming season, has had a varied and interesting career.

He made his first mark in Paris, his native city, where, as a prize pupil of the Conservatory, he became a viola player in the Colonne Orchestra, and the orchestra of the Opéra-Comique.

At this period chamber music particularly absorbed him. He founded the Société de Musique Moderne, and took the viola part in several similar organizations which performed the interesting music of the day and the slighted music of the past.

Mr. Monteux has conducted the Concerts Colonne in Paris, at the Opéra, the Théâtre des Champs-Elysées, the Châtelet and the Odéon in Paris; Covent Garden and Drury Lane in London, and in the opera houses of Berlin, Vienna and Budapest.

He instituted the Concerts Monteux at the Casino, Paris, which quickly became famous. He toured Europe four times at the head of the Ballet Russe.

The declaration of war brought new duties. Called out in the first week of French mobilization, he served two years as private in the 35th Territorial Infantry; he fought at Rheims, Verdun, Soissons, and in the Argonne. After devoting two years of his career to continuous, faithful service, he was given his discharge.

Mr. Monteux came to the United States in 1916 as conductor of the Ballet Russe, in which capacity Boston first saw and heard him. As regular French conductor of the Metropolitan Opera Company, New York, he visited Boston again in the spring of 1918.

Last autumn he was asked to become conductor of the Boston Symphony Orchestra, but the Metropolitan Opera Company could not afford to release him except for a brief period, when he conducted the two opening pairs of Boston Symphony concerts in Boston, pending the arrival of M. Henri Rabaud. Those concerts were sufficient to prove him one of the finest orchestral conductors living, as an enthusiastic public and press emphatically attested.

Comments on Mr. Monteux's conducting at the opening Boston Symphony Concerts in October, 1918

The Boston Herald:—

"Mr. Monteux has an exquisite sense of tonal values, of tonal balance and proportion. He is an invoker of euphony. He has the respect for clarity and logical development that characterizes his nation in literature and art. Mr. Gericke had these qualities, the exercise of which gave the Boston Symphony Orchestra international reputation; but Mr. Monteux has, in addition, warmth, imagination, emotional expressiveness. As an interpreter, Mr. Monteux has given memorable performances of works known and unfamiliar, performances that have been sane as well as brilliant and imaginative. As a man he has in a short time endeared himself to orchestra and public."—*Philip Hale.*

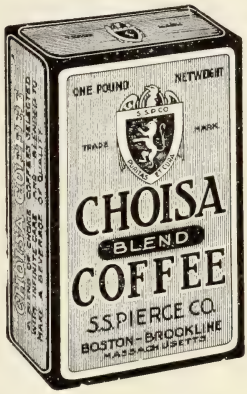
The Boston Post:—

"Mr. Monteux is a very simple man, rather under medium height, erect, uncommonly clear-eyed, unostentatious, self-possessed in the presence of an audience, and quietly master of his men. He had not conducted two minutes before it was apparent that he had made of the Boston Symphony Orchestra a finer instrument than it has been for many seasons. He is a supremely artistic interpreter, a man profoundly in earnest, and thoroughly equipped for his task." —*Olin Downes.*

The Boston Transcript:—

"Mr. Monteux has the most sensitive ear possessed by any conductor since Gericke—not less keen, and of Gallic clarity, precision, fineness is Mr. Monteux's sense of musical design and of revelation thereof to his hearers. To this insight, Mr. Monteux adds the musical intuition and experience that mould the phrase, shape the period, graduate the climax as with the composer's voice and ear. To all three he lends the imagination that discovers the just accent that distributes and shades colors, that vibrates to the subtle modulations of a Dukas or a Debussy—a manifold ability, intelligence, imagination, devotion dwell in him. He possesses the true artist's mind and—what is equally essential—the true artist's conscience." —*H. T. Parker.*

CHOISA COFFEE



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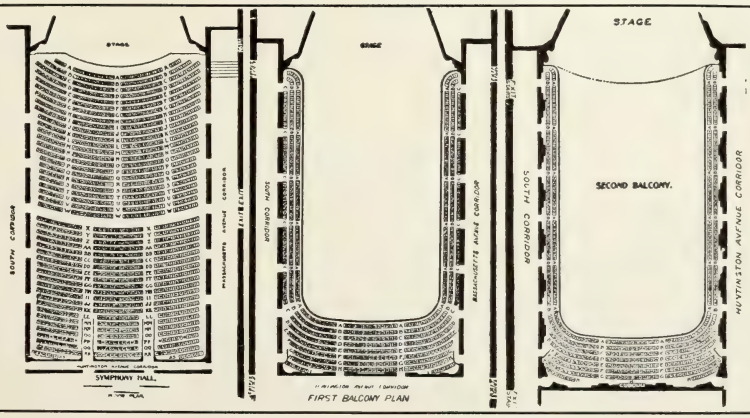

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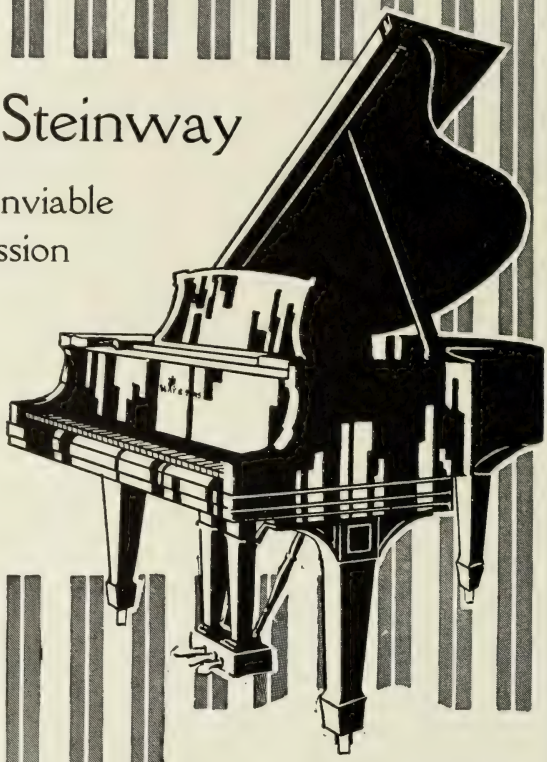

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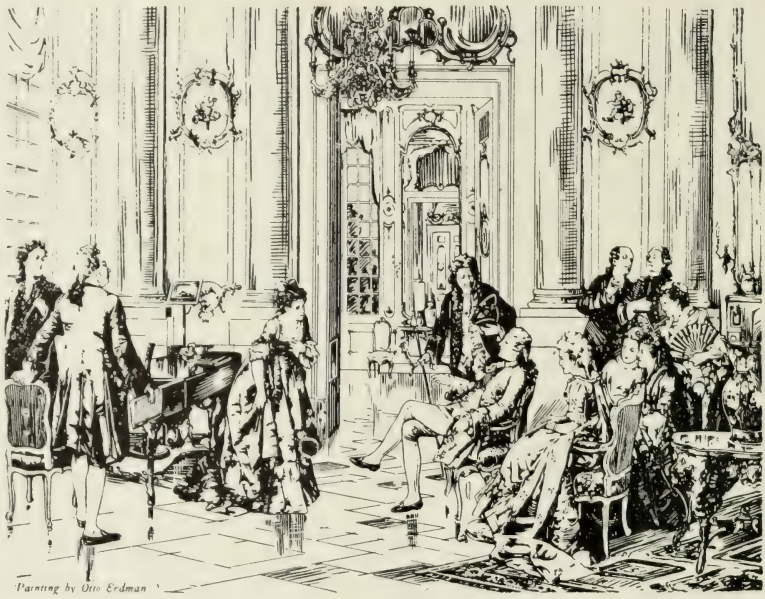

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Boston, Friday, June 27, 1919 — Orchestra of 80 Symphony Players — AGIDE JACCHIA, Conductor — No. 47

FRIDAY, JUNE 27, 1919

PROGRAMME

1. MARCH from "Queen of Sheba" . . . . . Gounod
2. *OVERTURE, "Oberon" . . . . . Weber
3. MINUET . . . . . Boccherini
4. FANTASIA, "A Masked Ball" . . . . . Verdi

---

5. SUITE, "Coppélia" . . . . . Delibes
   a. Valse *b.* Czardas
6. INTERMEZZO, Act II, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
7. AUBADE PRINTANIÈRE . . . . . Lacombe
8. FIRST HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. PRELUDE to Act IV, "Carmen" . . . . . Bizet
11. WALTZ, "Pomone" . . . . . Waldteufel
12. POMP AND CIRCUMSTANCE . . . . . Elgar

* The fairy opera "Oberon" was Weber's last important work, and written under the stress of the failing health which preceded his death. When it was first performed in London, in 1826, it was received with a tremendous furore, the overture and many airs being encored. "When the final curtain fell," wrote his son and biographer, "the name 'Weber' was shouted incessantly until the curtain was again raised, and Weber stood, trembling and exhausted, before the frenzied crowd. It was the first time such a demonstration had taken place in England."

RUSSIAN-TSCHAIKOWSKY NIGHT . . . . . Monday, June 30
REQUEST NIGHT **(See page 2)** **. . . . . Wednesday, July 2**

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WEDNESDAY, JULY 2

1919

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SATURDAY, JUNE 28, 1919

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. BERCEUSE . . . . . Godard
4. FANTASIA, "I Pagliacci" . . . . . Leoncavallo

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Death of Aase *b.* In the Hall of the Mountain King
6. INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
7. A PETITS PAS . . . . . Sudessi
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Her Regiment" . . . . . Herbert
10. VOLGA BARGEMEN'S SONG
    (Orchestrated by Mr. JACCHIA)
11. WALTZ, "Estudiantina" . . . . . Waldteufel
12. AMERICAN PATROL . . . . . Meacham

During his career, AGIDE JACCHIA has conducted "La Bohême" nearly 200 times, with "Madama Butterfly" and "Cavalleria Rusticana" contending for second place. Not only has he conducted practically all the operas of Puccini, Mascagni, and Verdi, but also three operas each of Donizetti and Massenet, two each of Gounod, Leoncavallo, Giordano, Rossini, and single operas of Auber, Bellini, Bizet, Boito, Catalini, Delibes, van Etten Andrews, Filiasi, Fiocca, Goldmark, Howland, Offenbach, Orifice, Ponchielli, Romani, Saint-Saëns, and Thomas.

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MONDAY, JUNE 30, 1919

RUSSIAN–TSCHAIKOWSKY NIGHT

PROGRAMME

1. MARCH, "Souvoroff" . . . . . Arensky
2. WALTZ from "Eugen Onégin" . . . . . Tschaikowsky
3. ENTRANCE OF RAYMONDA from the Ballet "Raymonda" . . . Glazounoff
4. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

---

5. SUITE, "To Argenteau" . . . . . Cui
   a. Serenade *b.* The Miniature War
6. VIOLIN SOLOS { *a.* Melodie, *b.* Scherzo } . . . . . Tschaikowsky
   (Mr. Julius Theodorowicz)
7. THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   The Young Prince and the Young Princess
8. *FINALE OF THE FOURTH SYMPHONY . . . . . Tschaikowsky

---

9. POLONAISE . . . . . Liadoff
10. KAMENNOI–OSTROW (with organ) . . . . . Rubinstein
11. PRELUDE . . . . . Rachmaninoff
12. RUSSIAN DANCE . . . . . Tschaikowsky

* The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tschaikowsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote: "I feel that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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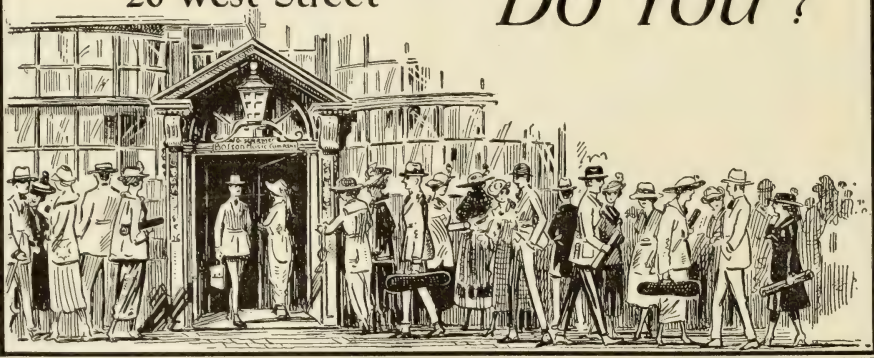

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TUESDAY, JULY 1, 1919

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. ORIENTALE . . . . . Cui–Strube
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. 'CELLO SOLO, "Pathos" . . . . . Goldstein
   (Mr. Georges Miquelle)
7. DANCE OF THE CAMORRISTS, "The Jewels of the Madonna" . Wolf–Ferrari
8. TRAGIC OVERTURE . . . . . Chaloff

---

9. SELECTION, "The Firefly" . . . . . Friml
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Violin, Mr. Julius Theodorowicz)
11. WALTZ, "The Sirens" . . . . . Waldteufel
12. MARCH, "Peace Forever" . . . . . Sand

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PROGRAMME

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THURSDAY, JULY 3, 1919

PROGRAMME

1. MARCH, "Washington Post" . . . . . Sousa
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
3. ROMANCE . . . . . Orth
4. SELECTION, "The Rainbow Girl" . . . . . Hirsch

---

5. OVERTURE to "The Bartered Bride" . . . . . Smetana
6. INVOCATION (for strings and organ) . . . . . Nagel
7. INTRODUCTION to Act III, "Lohengrin" . . . . . Wagner
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. FANTASIA, "Il Trovatore" . . . . . Verdi
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. HUNGARIAN DANCE No. 1 . . . . . Brahms

* This descriptive piece by Henry Litolff, the English-Alsatian pianist and music publisher, opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. The Convention dramatically declares Robespierre outlawed; his oratory fails him completely. A short Andante with a trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro—" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last, the "terror" is ended.

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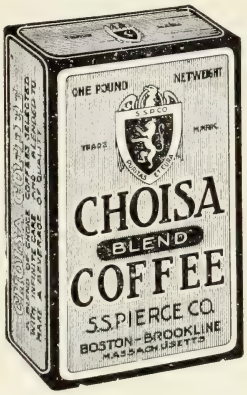

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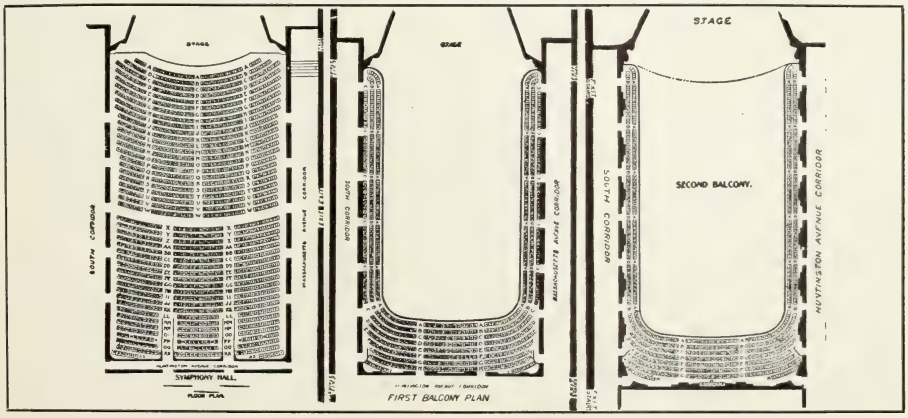

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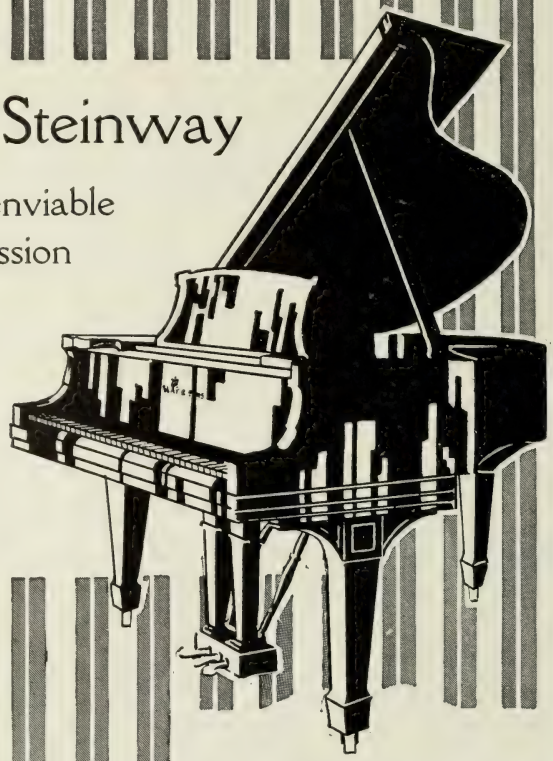

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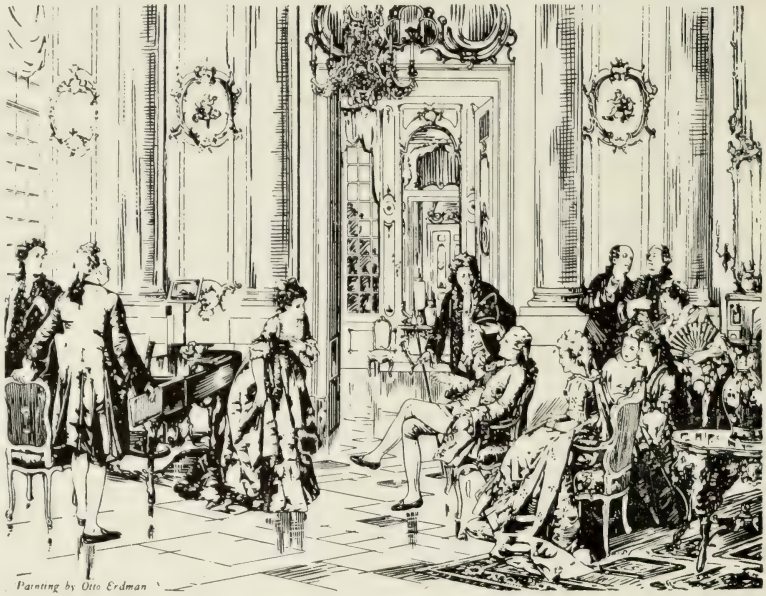
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Boston, Saturday, June 28, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 48

SATURDAY, JUNE 28, 1919

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE, "Jeanne d'Arc" . . . . . Verdi
3. BERCEUSE . . . . . Godard
4. FANTASIA, "I Pagliacci" . . . . . Leoncavallo

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Death of Aase *b.* In the Hall of the Mountain King
6. INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
7. A PETITS PAS . . . . . Sudessi
8. THIRD HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Her Regiment" . . . . . Herbert
10. VOLGA BARGEMEN'S SONG
    (Orchestrated by Mr. JACCHIA)
11. WALTZ, "Estudiantina" . . . . . Waldteufel
12. AMERICAN PATROL . . . . . Meacham

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PROGRAMME

1. MARCH, "Souvoroff" . . . . . Arensky
2. WALTZ from "Eugen Onégin" . . . . . Tschaikowsky
3. ENTRANCE OF RAYMONDA from the Ballet "Raymonda" . . . Glazounoff
4. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

---

5. SUITE, "To Argenteau" . . . . . Cui
   a. Serenade *b.* The Miniature War
6. VIOLIN SOLOS { *a.* Melodie / *b.* Scherzo } . . . . . Tschaikowsky
   (Mr. Julius Theodorowicz)
7. *FINALE OF THE FOURTH SYMPHONY . . . . . Tschaikowsky
8. THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   The Young Prince and the Young Princess

---

9. POLONAISE . . . . . Liadoff
10. KAMENNOI-OSTROW (with organ) . . . . . Rubinstein
11. PRELUDE . . . . . Rachmaninoff
12. RUSSIAN DANCE . . . . . Tschaikowsky

* The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tschaikowsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote: "I feel that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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TUESDAY, JULY 1, 1919

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. ORIENTALE . . . . . Cui–Strube
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. 'CELLO SOLO, "Pathos" . . . . . *Goldstein
   (Mr. Georges Miquelle)
7. DANCE OF THE CAMORRISTS, "The Jewels of the Madonna" . Wolf–Ferrari
8. TRAGIC OVERTURE . . . . . Chaloff

---

9. SELECTION, "The Firefly" . . . . . Friml
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Violin, Mr. Julius Theodorowicz)
11. WALTZ, "The Sirens" . . . . . Waldteufel
12. MARCH, "Peace Forever" . . . . . Sand

* Herman Goldstein, first violinist in the Boston Symphony Orchestra for the last 13 years, was born in Boston in 1886 and has received all of his training here. He is one of a remarkable musical family. His mother was an Alsatian, and his father, a native of Bucharest, and a first prize double-bass player from the Paris Conservatory, played with the Boston Symphony from the second year of its existence (1882) to 1895. Herman Goldstein's uncle, S. E. Goldstein, has been a violinist in the orchestra since 1885, and is one of its oldest members. His brother, just returned from two years of military service in France, is a noted 'cellist, his older brother a first violinist in the Philadelphia Orchestra, and his sister and wife are both violinists.

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WEDNESDAY, JULY 2, 1919

REQUEST NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock
   Surmounted by a Bronze Warrior. Conclusion
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
   (Mr. Heim)
7. VOLGA BARGEMEN'S SONG
   (Orchestrated by Mr. Jacchia)
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky
10. *LARGO (with organ) . . . . . Handel
11. SERENADE . . . . . Schubert–Jacchia
    (English Horn Solo, Mr. Louis Speyer)
12. INVITATION TO THE WALTZ . . . . . Weber–Berlioz

ENCORES: En Sourdine . . . Tellam Canzone . . van Westerhout
Sextet, "Lucia" . Donizetti Barcarolle . . . . Offenbach

* Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the orchestral "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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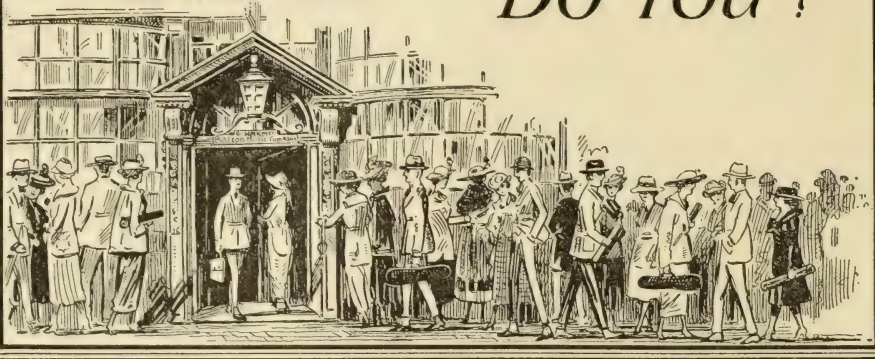

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THURSDAY, JULY 3, 1919

PROGRAMME

1. MARCH, "Washington Post" . . . . . Sousa
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
3. ROMANCE . . . . . Orth
4. SELECTION, "The Rainbow Girl" . . . . . Hirsch

---

5. OVERTURE to "The Bartered Bride" . . . . . Smetana
6. INVOCATION (for strings and organ) . . . . . Nagel
7. INTRODUCTION to Act III, "Lohengrin" . . . . . Wagner
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. FANTASIA, "Il Trovatore" . . . . . Verdi
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. HUNGARIAN DANCE No. 1 . . . . . Brahms

* This descriptive piece by Henry Litolff, the English-Alsatian pianist and music publisher, opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. The Convention dramatically declares Robespierre outlawed; his oratory fails him completely. A short Andante with a trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro—" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last, the "terror" is ended.

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1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Herod" . . . . . Hadley
3. AMERICAN PATROL . . . . . Meacham
4. { *a.* O, STERN OLD LAND (Words by Mrs. C. E. WHITEN-STONE) . . . Bullard
   { *b.* BATTLE HYMN OF THE REPUBLIC (JULIA WARD HOWE)

   Male Chorus, STEPHEN S. TOWNSEND, Conductor

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5. SUITE, "A Day in Venice" . . . . . Nevin
   a. Gondoliers *b.* Venetian Love Song *c.* Good-Night
6. EASTER MORN (for strings and organ) . . . . . Chadwick
7. PRELUDE to Act III, "Natoma" . . . . . Herbert
8. SONGS { *a.* UNDER STARS AND STRIPES . . . . . Converse
   { *b.* SOLDIERS' CHORUS from "Faust" . . . . . Gounod

   Male Chorus, STEPHEN S. TOWNSEND, Conductor

   AMERICA

9. SELECTION, "Robin Hood" . . . . . De Koven
10. { *a.* TO A WATER LILY { . . . . . *MacDowell
    { *b.* TO A WILD ROSE {
11. TILL WE MEET AGAIN . . . . . Whiting
12. AMERICAN MILITARY FANTASY . . . . . Rollinson

* Edward MacDowell, who is considered by many the greatest composer America has produced, was born in New York City in 1861. He studied in Europe, and in 1887 took up his residence in Boston, where he played his two piano concertos with the Boston Symphony Orchestra. The Boston Symphony Orchestra also gave the first performance of his famous Indian Suite, which employs melodies of the American Indians. In 1905, overwork and worry brought the fatal result of a complete mental collapse.

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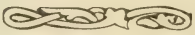

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SATURDAY, JULY 5, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE IN C . . . . . Foroni
3. NOCTURNE, Op. 48, No. 1 . . . . . Chopin-Jacchia
4. FANTASIA, "Manon" . . . . . Massenet

---

5. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
6. VIOLIN SOLO, "Havanaise" . . . . . Saint-Saëns
   (Mr. Julius Theodorowicz)
7. ENFANTILLAGE (Children at Play) . . . . . van Westerhout
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCH from "Tannhäuser" . . . . . Wagner

Agide Jacchia (born December 5, 1875) became a favorite pupil of Mascagni at the Pesaro Conservatory and an operatic conductor at the age of twenty-three. He first came to this country in 1902 with Mascagni's Opera Company which gave concerts in Symphony Hall, Boston, and Opera in Music Hall. In Italy, he conducted many important operas in all the large cities, and in America once more, he toured the United States, Canada, and Central America. He next had a brilliant season at the Academy of Music, in New York, and was the mainstay of opera in Canada for four years. In 1914–15 he conducted at the Century Theatre, New York, and from there joined the Boston National Opera Company. This is Mr. Jacchia's third season at the Pops.

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LIST of CASTS in SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Sitting Anacreon (Copenhagen); Faun with Infant Bacchus (Naples), ordered; Girl of Herculaneum (Dresden); Dancing Faun (Rome); Demosthenes (Rome); Apollo Citharoedus (Rome); Euripides (Rome); Diana of Versailles (Paris).

The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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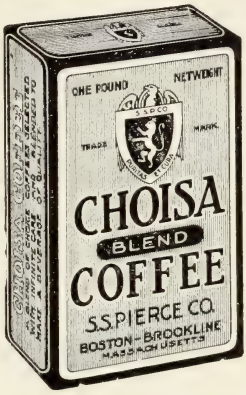

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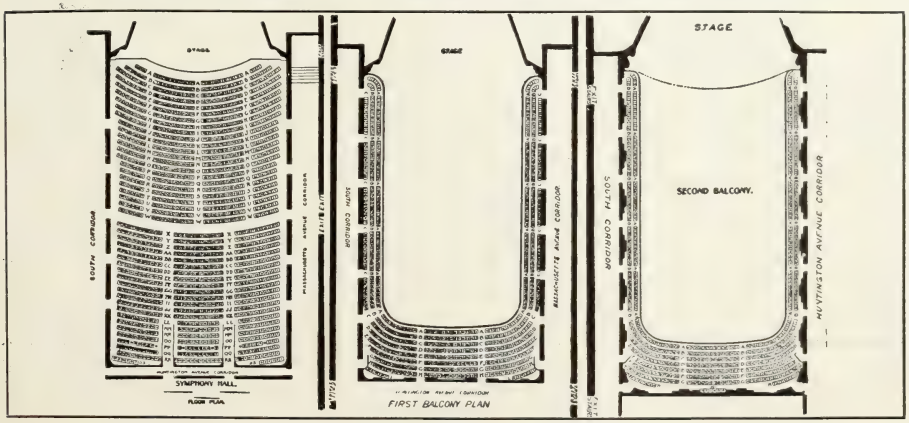

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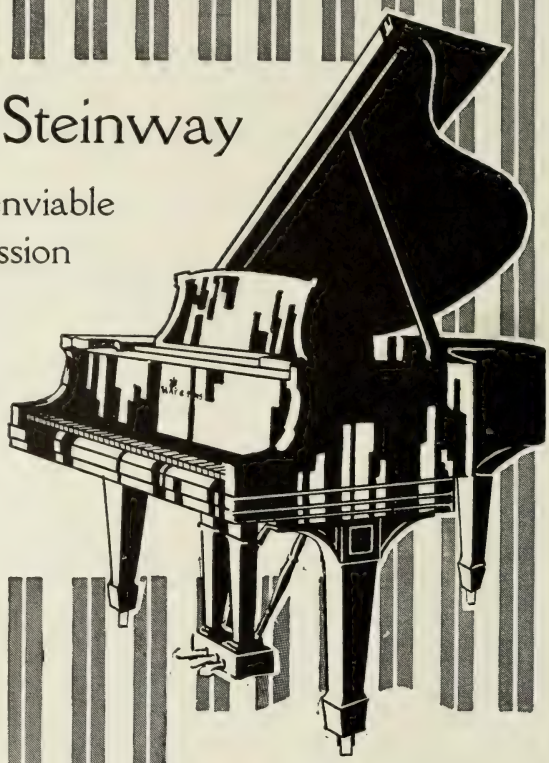

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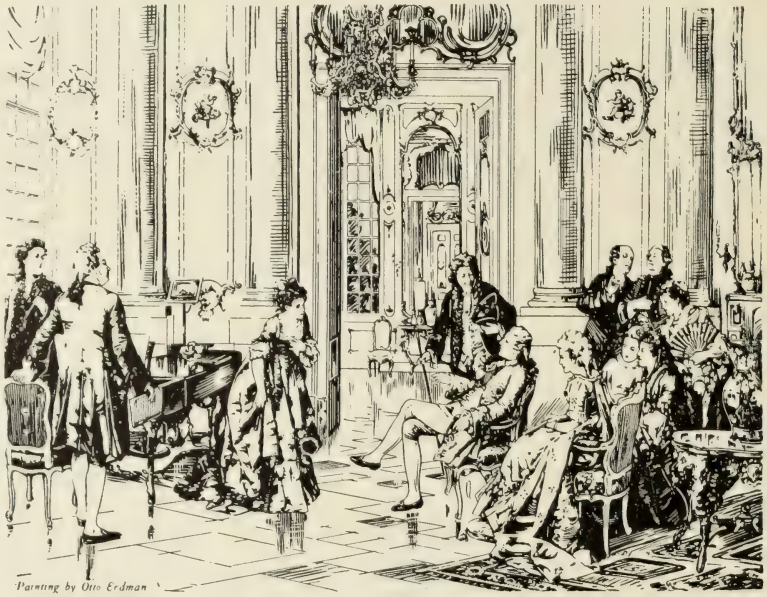

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Boston, Monday, June 30, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 49

MONDAY, JUNE 30, 1919
RUSSIAN–TSCHAIKOWSKY NIGHT
PROGRAMME

1. MARCH, "Souvoroff" . . . . . Arensky
2. WALTZ from "Eugen Onégin" . . . . . Tschaikowsky
3. ENTRANCE OF RAYMONDA from the Ballet "Raymonda" . . . Glazounoff
4. *FINALE OF THE FOURTH SYMPHONY . . . . . Tschaikowsky
5. SUITE, "To Argenteau" . . . . . Cui
   a. Serenade — *b.* The Miniature War
6. VIOLIN SOLOS { *a.* Melodie; *b.* Scherzo } . . . . . Tschaikowsky
   (Mr. Julius Theodorowicz)
7. THIRD MOVEMENT of "Scheherazade" . . . . . Rimsky-Korsakoff
   The Young Prince and the Young Princess
8. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky
9. POLONAISE . . . . . Liadoff
10. KAMENNOI–OSTROW (with organ) . . . . . Rubinstein
11. PRELUDE . . . . . Rachmaninoff
12. RUSSIAN DANCE . . . . . Tschaikowsky

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* The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tschaikowsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote: "I feel that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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TUESDAY, JULY 1, 1919

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. ORIENTALE . . . . . Cui–Strube
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. 'CELLO SOLO, "Pathos" . . . . . *Goldstein
   (Mr. Georges Miquelle)
7. DANCE OF THE CAMORRISTS, "The Jewels of the Madonna" . Wolf–Ferrari
8. TRAGIC OVERTURE . . . . . Chaloff

---

9. SELECTION, "The Firefly" . . . . . Friml
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Violin, Mr. Julius Theodorowicz)
11. WALTZ, "The Sirens" . . . . . Waldteufel
12. MARCH, "Peace Forever" . . . . . Sand

* Herman Goldstein, first violinist in the Boston Symphony Orchestra for the last 13 years, was born in Boston in 1886 and has received all of his training here. He is one of a remarkable musical family. His mother was an Alsatian, and his father, a native of Bucharest, and a first prize double-bass player from the Paris Conservatory, played with the Boston Symphony from the second year of its existence (1882) to 1895. Herman Goldstein's uncle, S. E. Goldstein, has been a violinist in the orchestra since 1885, and is one of its oldest members. His brother, just returned from two years of military service in France, is a noted 'cellist, his older brother a first violinist in the Philadelphia Orchestra, and his sister and wife are both violinists.

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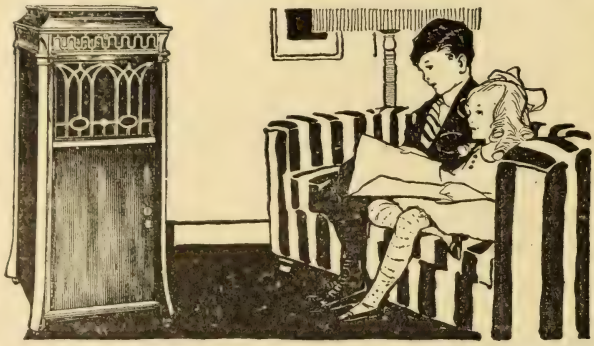

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WEDNESDAY, JULY 2, 1919

REQUEST NIGHT PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock
   Surmounted by a Bronze Warrior. Conclusion
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
   (Mr. Gustav Heim)
7. VOLGA BARGEMEN'S SONG
   (Orchestrated by Mr. Jacchia)
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky
10. *LARGO (with organ) . . . . . Handel
11. SERENADE . . . . . Schubert–Jacchia
    (English Horn Solo, Mr. Louis Speyer)
12. INVITATION TO THE WALTZ . . . . . Weber–Berlioz

ENCORES: En Sourdine . . . Tellam Canzone . . van Westerhout
Sextet, "Lucia" . Donizetti Barcarolle . . . . Offenbach

* Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the orchestral "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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THURSDAY, JULY 3, 1919

PROGRAMME

1. MARCH, "Washington Post" . . . . . Sousa
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
3. ROMANCE . . . . . Orth
4. SELECTION, "The Rainbow Girl" . . . . . Hirsch

---

5. OVERTURE to "The Bartered Bride" . . . . . Smetana
6. INVOCATION (for strings and organ) . . . . . Nagel
7. INTRODUCTION to Act III, "Lohengrin" . . . . . Wagner
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. FANTASIA, "Il Trovatore" . . . . . Verdi
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. HUNGARIAN DANCE No. 1 . . . . . Brahms

* This descriptive piece by Henry Litolff, the English-Alsatian pianist and music publisher, opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. The Convention dramatically declares Robespierre outlawed; his oratory fails him completely. A short Andante with a trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro—" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last, the "terror" is ended.

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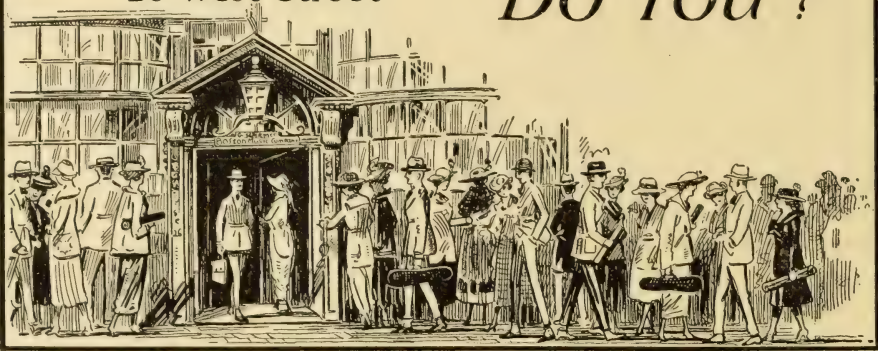

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1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Herod" . . . . . Hadley
3. AMERICAN PATROL . . . . . Meacham
4. { *a.* O, STERN OLD LAND (Words by Mrs. C. E. WHITEN-STONE) . Bullard
   { *b.* BATTLE HYMN OF THE REPUBLIC (JULIA WARD HOWE)

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

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5. SUITE, "A Day in Venice" . . . . . Nevin
   a. Gondoliers *b.* Venetian Love Song *c.* Good-Night
6. EASTER MORN (for strings and organ) . . . . . Chadwick
7. PRELUDE to Act III, "Natoma" . . . . . Herbert
8. SONGS { *a.* UNDER THE STARS AND STRIPES . . . Converse
   { *b.* SOLDIERS' CHORUS from "Faust" . . . . . Gounod

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

AMERICA

9. SELECTION, "Robin Hood" . . . . . De Koven
10. { *a.* TO A WATER LILY { . . . . . *MacDowell
    { *b.* TO A WILD ROSE {
11. TILL WE MEET AGAIN . . . . . Whiting
12. AMERICAN MILITARY FANTASY . . . . . Rollinson

* Edward MacDowell, who is considered by many the greatest composer America has produced, was born in New York City in 1861. He studied in Europe, and in 1887 took up his residence in Boston, where he played his two piano concertos with the Boston Symphony Orchestra. The Boston Symphony Orchestra also gave the first performance of his famous Indian Suite, which employs melodies of the American Indians. In 1905, overwork and worry brought the fatal result of a complete mental collapse.

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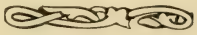

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SATURDAY, JULY 5, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE IN C . . . . . Foroni
3. NOCTURNE, Op. 48, No. 1 . . . . . Chopin-Jacchia
4. FANTASIA, "Manon" . . . . . Massenet

---

5. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
6. VIOLIN SOLO, "Havanaise" . . . . . Saint-Saëns
   (Mr. Julius Theodorowicz)
7. ENFANTILLAGE (Children at Play) . . . . . van Westerhout
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCH from "Tannhäuser" . . . . . Wagner

Agide Jacchia (born December 5, 1875) became a favorite pupil of Mascagni at the Pesaro Conservatory and an operatic conductor at the age of twenty-three. He first came to this country in 1902 with Mascagni's Opera Company which gave concerts in Symphony Hall, Boston, and Opera in Music Hall. In Italy, he conducted many important operas in all the large cities, and in America once more, he toured the United States, Canada, and Central America. He next had a brilliant season at the Academy of Music, in New York, and was the mainstay of opera in Canada for four years. In 1914–15 he conducted at the Century Theatre, New York, and from there joined the Boston National Opera Company. This is Mr. Jacchia's third season at the Pops.

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LIST of CASTS in SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Sitting Anacreon (Copenhagen); Faun with Infant Bacchus (Naples), ordered; Girl of Herculaneum (Dresden); Dancing Faun (Rome); Demosthenes (Rome); Apollo Citharoedus (Rome); Euripides (Rome); Diana of Versailles (Paris).

The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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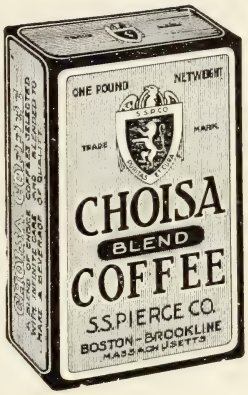

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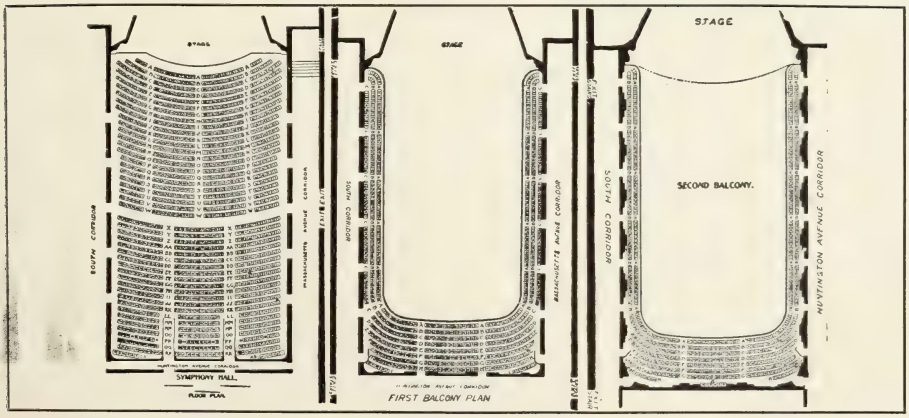

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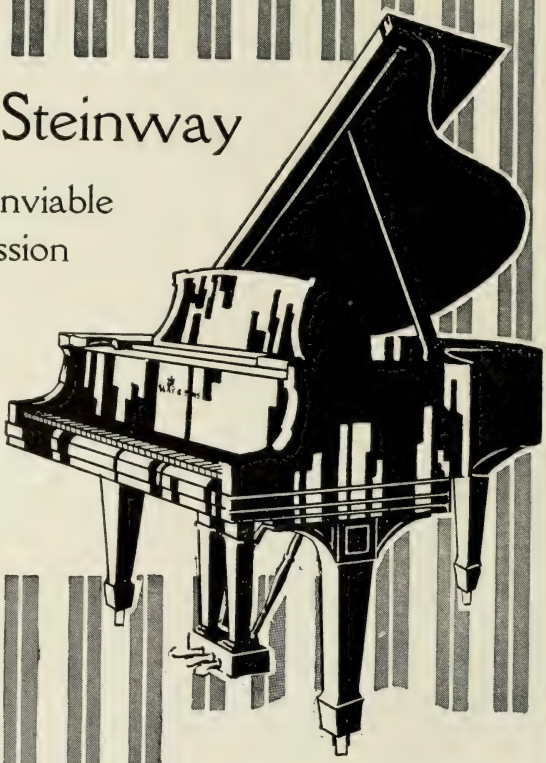

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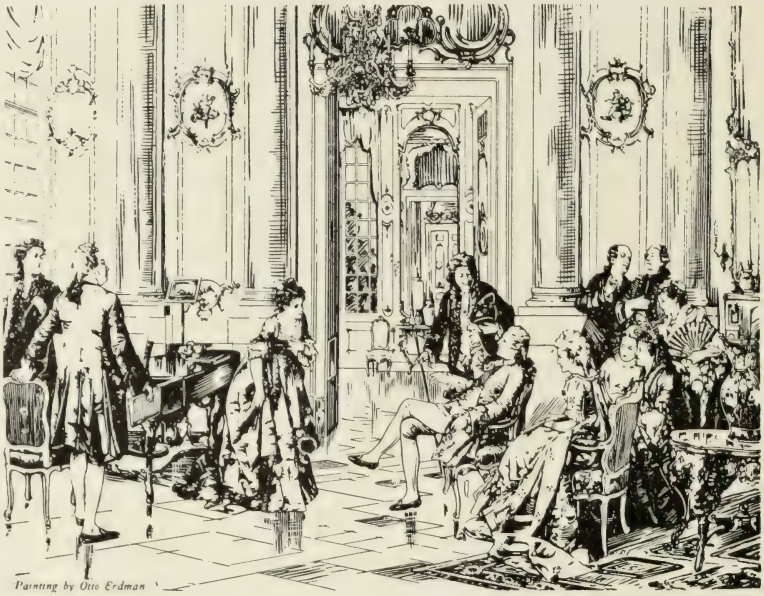

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TUESDAY, JULY 1, 1919

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. ORIENTALE . . . . . Cui–Strube
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. 'CELLO SOLO, "Pathos" . . . . . *Goldstein
   (Mr. Georges Miquelle)
7. DANCE OF THE CAMORRISTS, "The Jewels of the Madonna" . Wolf–Ferrari
8. TRAGIC OVERTURE . . . . . Chalóff

---

9. SELECTION, "The Firefly" . . . . . Friml
10. MEDITATION from "Thaïs" . . . . . Massenet
    (Violin, Mr. Julius Theodorowicz)
11. WALTZ, "The Sirens" . . . . . Waldteufel
12. MARCH, "Peace Forever" . . . . . Sand

* Herman Goldstein, first violinist in the Boston Symphony Orchestra for the last 13 years, was born in Boston in 1886 and has received all of his training here. He is one of a remarkable musical family. His mother was an Alsatian, and his father, a native of Bucharest, and a first prize double-bass player from the Paris Conservatory, played with the Boston Symphony from the second year of its existence (1882) to 1895. Herman Goldstein's uncle, S. E. Goldstein, has been a violinist in the orchestra since 1885, and is one of its oldest members. His brother, just returned from two years of military service in France, is a noted 'cellist, his older brother a first violinist in the Philadelphia Orchestra, and his sister and wife are both violinists.

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WEDNESDAY, JULY 2, 1919

REQUEST NIGHT PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock
   Surmounted by a Bronze Warrior. Conclusion
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
   (Mr. Gustav Heim)
7. VOLGA BARGEMEN'S SONG
   (Orchestrated by Mr. Jacchia)
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky
10. *LARGO (with organ) . . . . . Handel
11. SERENADE . . . . . Schubert–Jacchia
    (English Horn Solo, Mr. Louis Speyer)
12. INVITATION TO THE WALTZ . . . . . Weber–Berlioz

ENCORES: En Sourdine . . . Tellam Canzone . . van Westerhout
Sextet, "Lucia" . Donizetti Barcarolle . . . . Offenbach

* Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the orchestral "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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THURSDAY, JULY 3, 1919

PROGRAMME

1. MARCH, "Washington Post" . . . . . Sousa
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
3. ROMANCE . . . . . Orth
4. SELECTION, "The Rainbow Girl" . . . . . Hirsch

---

5. OVERTURE to "The Bartered Bride" . . . . . Smetana
6. INVOCATION (for strings and organ) . . . . . Nagel
7. INTRODUCTION to Act III, "Lohengrin" . . . . . Wagner
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. FANTASIA, "Il Trovatore" . . . . . Verdi
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. HUNGARIAN DANCE No. 1 . . . . . Brahms

*This descriptive piece by Henry Litolff, the English-Alsatian pianist and music publisher, opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. The Convention dramatically declares Robespierre outlawed; his oratory fails him completely. A short Andante with a trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro—" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last, the "terror" is ended.

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FRIDAY, JULY 4, 1919

PATRIOTIC NIGHT

AMERICAN PROGRAMME. MALE CHORUS OF 80

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Herod" . . . . . Hadley
3. AMERICAN PATROL . . . . . Meacham
4. { *a.* O, STERN OLD LAND (Words by Mrs. C. E. WHITEN-STONE) . Bullard
   { *b.* BATTLE HYMN OF THE REPUBLIC (JULIA WARD HOWE)

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

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5. SUITE, "A Day in Venice" . . . . . Nevin
   a. Gondoliers *b.* Venetian Love Song *c.* Good-Night
6. EASTER MORN (for strings and organ) . . . . . Chadwick
7. PRELUDE to Act III, "Natoma" . . . . . Herbert
8. SONGS { *a.* UNDER THE STARS AND STRIPES . . . Converse
   { *b.* SOLDIERS' CHORUS from "Faust" . . . . . Gounod

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

AMERICA

9. SELECTION, "Robin Hood" . . . . . De Koven
10. { *a.* TO A WATER LILY { . . . . . *MacDowell
    { *b.* TO A WILD ROSE {
11. TILL WE MEET AGAIN . . . . . Whiting
12. AMERICAN MILITARY FANTASY . . . . . Rollinson

*Edward MacDowell, who is considered by many the greatest composer America has produced, was born in New York City in 1861. He studied in Europe, and in 1887 took up his residence in Boston, where he played his two piano concertos with the Boston Symphony Orchestra. The Boston Symphony Orchestra also gave the first performance of his famous Indian Suite, which employs melodies of the American Indians. In 1905, overwork and worry brought the fatal result of a complete mental collapse.

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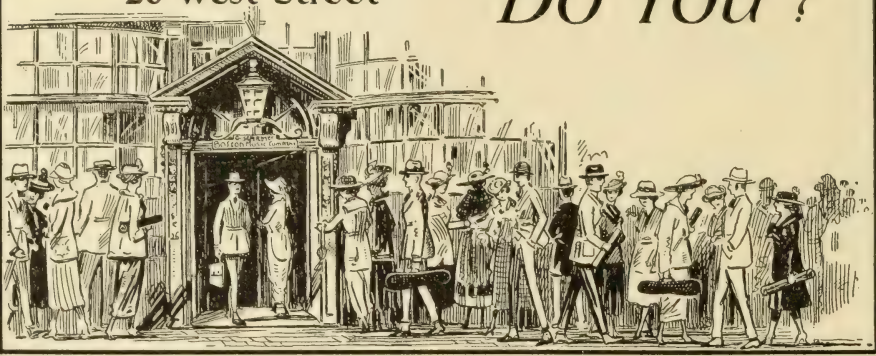

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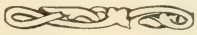

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SATURDAY, JULY 5, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE IN C . . . . . Foroni
3. NOCTURNE, Op. 48, No. 1 . . . . . Chopin-Jacchia
4. FANTASIA, "Manon" . . . . . Massenet

---

5. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
6. VIOLIN SOLO, "Havanaise" . . . . . Saint-Saëns
   (Mr. Julius Theodorowicz)
7. ENFANTILLAGE (Children at Play) . . . . . van Westerhout
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCH from "Tannhäuser" . . . . . Wagner

Agide Jacchia (born December 5, 1875) became a favorite pupil of Mascagni at the Pesaro Conservatory and an operatic conductor at the age of twenty-three. He first came to this country in 1902 with Mascagni's Opera Company which gave concerts in Symphony Hall, Boston, and Opera in Music Hall. In Italy, he conducted many important operas in all the large cities, and in America once more, he toured the United States, Canada, and Central America. He next had a brilliant season at the Academy of Music, in New York, and was the mainstay of opera in Canada for four years. In 1914–15 he conducted at the Century Theatre, New York, and from there joined the Boston National Opera Company. This is Mr. Jacchia's third season at the Pops.

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MONDAY, JULY 7, 1919

PROGRAMME OF BALLET AND DANCE MUSIC

1. POLONAISE from "Eugen Onégin" . . . . . Tschaikowsky
2. INVITATION TO THE DANCE . . . . . Weber-Berlioz
3. BALLET MUSIC from "Rosamunde" . . . . . Schubert
4. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse Russe *b.* Danse des Mirlitons *c.* Valse des Fleurs

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion
6. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
   (Solo 'Cello, Mr. GEORGES MIQUELLE)
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. BALL AT THE CAPULETS from "Romeo and Juliet" . . . . . Berlioz
10. MINUET . . . . . Bolzoni
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. GYPSY DANCE from "Carmen" . . . . . Bizet

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TUESDAY, JULY 8, 1919

ITALIAN-VERDI NIGHT

PROGRAMME

1. MARCH, "Venezia" . . . . . Fabiani
2. OVERTURE IN C MINOR . . . . . Foroni
3. *a.* PASTORALE (for wood-wind octet) } D. Scarlatti
   b. CAPRICCIO for strings . . . . . } 1685–1757
   (Arranged by Mr. JACCHIA)
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. FANTASIA, "Rigoletto" (1851) }
6. OVERTURE to "I Vespri Siciliani" (1855) } . . . . . Giuseppe Verdi
7. PRELUDE to "Aïda" (1871) } 1813–1901
8. *FANTASIA, "Othello" (1887) }

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9. RHAPSODY, "Italia" . . . . . Casella
10. INTERMEZZO, "L' Amico Fritz" . . . . . Mascagni
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. BALLET MUSIC from "La Gioconda" . . . . . Ponchielli

* Although Verdi composed 26 operas in the years succeeding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. Beginning with "Aïda," Verdi abandoned the formal undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This "Othello" Fantasia opens with Iago's drinking song from the first act. Then comes the nobly beautiful "Ave Maria" which is Desdemona's last prayer in the bedroom scene before the final tragedy. A passage for the double basses alone, depicting the sinister Othello, is a landmark in orchestration. Then Iago's satanic "Credo," and the final music which describes Othello contemplating his sleeping wife, with the mingled passions of jealousy, love, and sorrow, and the desperate act to which he is driven.

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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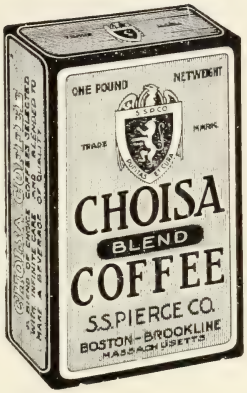

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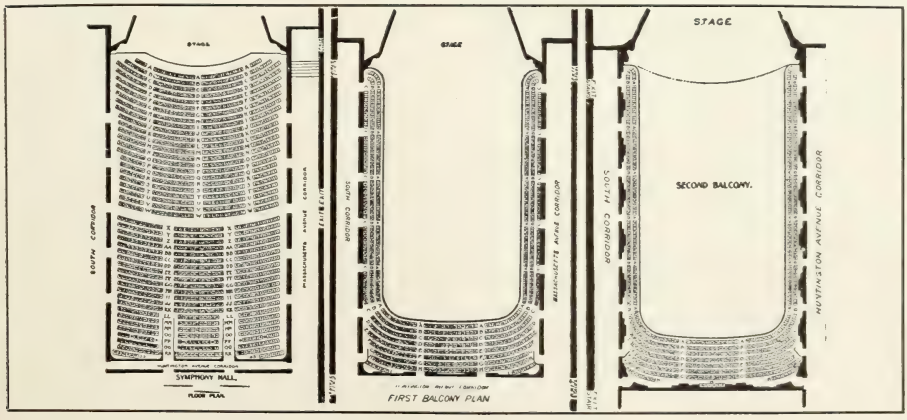

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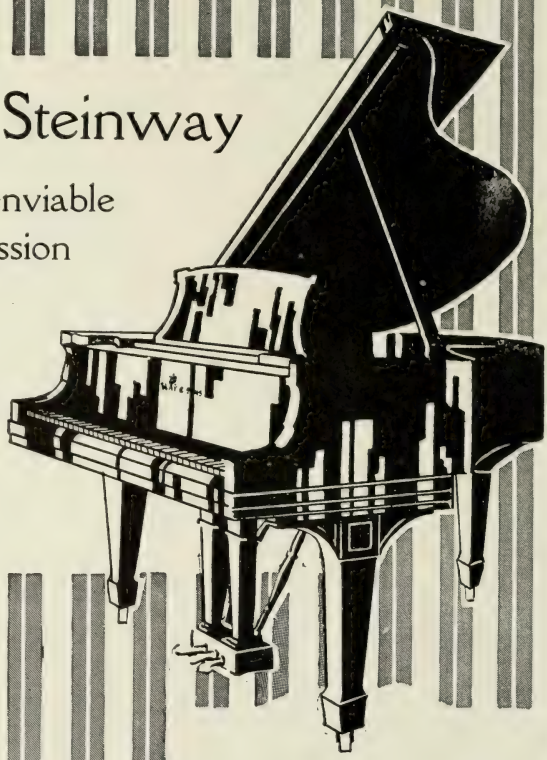

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WEDNESDAY, JULY 2, 1919

REQUEST NIGHT PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock
   Surmounted by a Bronze Warrior. Conclusion
6. TRUMPET SOLO, "My Heart at thy Voice," from "Samson and Delilah" Saint-Saëns
   (Mr. Gustav Heim)
7. VOLGA BARGEMEN'S SONG
   (Orchestrated by Mr. Jacchia)
8. LOVE DEATH from "Tristan and Isolde" . . . . . Wagner

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky
10. *LARGO (with organ) . . . . . Handel
11. SERENADE . . . . . Schubert–Jacchia
    (English Horn Solo, Mr. Louis Speyer)
12. INVITATION TO THE WALTZ . . . . . Weber–Berlioz

ENCORES: En Sourdine . . . Tellam — Canzone . . van Westerhout
Sextet, "Lucia" . Donizetti — Barcarolle . . . Offenbach

* Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the orchestral "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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ITALIAN-VERDI NIGHT . . . . . Tuesday, July 8

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THURSDAY, JULY 3, 1919

PROGRAMME

1. MARCH, "Washington Post" . . . . . Sousa
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
3. ROMANCE . . . . . Orth
4. SELECTION, "The Rainbow Girl" . . . . . Hirsch

---

5. OVERTURE to "The Bartered Bride" . . . . . Smetana
6. INVOCATION (for strings and organ) . . . . . Nagel
7. INTRODUCTION to Act III, "Lohengrin" . . . . . Wagner
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. FANTASIA, "Il Trovatore" . . . . . Verdi
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. HUNGARIAN DANCE No. 1 . . . . . Brahms

* This descriptive piece by Henry Litolff, the English-Alsatian pianist and music publisher, opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. The Convention dramatically declares Robespierre outlawed; his oratory fails him completely. A short Andante with a trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro—" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last, the "terror" is ended.

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FRIDAY, JULY 4, 1919

PATRIOTIC NIGHT

AMERICAN PROGRAMME. MALE CHORUS OF 80

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Herod" . . . . . Hadley
3. AMERICAN PATROL . . . . . Meacham
4. { *a.* O, STERN OLD LAND (Words by Mrs. C. E. WHITEN-STONE) . Bullard
   { *b.* BATTLE HYMN OF THE REPUBLIC (JULIA WARD HOWE)

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

STAR SPANGLED BANNER

5. SUITE, "A Day in Venice" . . . . . Nevin
   a. Gondoliers *b.* Venetian Love Song *c.* Good-Night
6. EASTER MORN (for strings and organ) . . . . . Chadwick
7. PRELUDE to Act III, "Natoma" . . . . . Herbert
8. SONGS { *a.* UNDER THE STARS AND STRIPES . . . . Converse
   { *b.* SOLDIERS' CHORUS from "Faust" . . . . . Gounod

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

AMERICA

9. SELECTION, "Robin Hood" . . . . . De Koven
10. { *a.* TO A WATER LILY { . . . . . *MacDowell
    { *b.* TO A WILD ROSE {
11. TILL WE MEET AGAIN . . . . . Whiting
12. AMERICAN MILITARY FANTASY . . . . . Rollinson

* Edward MacDowell, who is considered by many the greatest composer America has produced, was born in New York City in 1861. He studied in Europe, and in 1887 took up his residence in Boston, where he played his two piano concertos with the Boston Symphony Orchestra. The Boston Symphony Orchestra also gave the first performance of his famous Indian Suite, which employs melodies of the American Indians. In 1905, overwork and worry brought the fatal result of a complete mental collapse.

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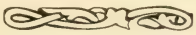

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SATURDAY, JULY 5, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE IN C . . . . . Foroni
3. NOCTURNE, Op. 48, No. 1 . . . . . Chopin-Jacchia
4. FANTASIA, "Manon" . . . . . Massenet

---

5. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
6. VIOLIN SOLO, "Havanaise" . . . . . Saint-Saëns
   (Mr. Julius Theodorowicz)
7. ENFANTILLAGE (Children at Play) . . . . . van Westerhout
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCH from "Tannhäuser" . . . . . Wagner

Agide Jacchia (born December 5, 1875) became a favorite pupil of Mascagni at the Pesaro Conservatory and an operatic conductor at the age of twenty-three. He first came to this country in 1902 with Mascagni's Opera Company which gave concerts in Symphony Hall, Boston, and Opera in Music Hall. In Italy, he conducted many important operas in all the large cities, and in America once more, he toured the United States, Canada, and Central America. He next had a brilliant season at the Academy of Music, in New York, and was the mainstay of opera in Canada for four years. In 1914–15 he conducted at the Century Theatre, New York, and from there joined the Boston National Opera Company. This is Mr. Jacchia's third season at the Pops.

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Fancy Cakes	15	Pretzels	10	Macaroons	15

French & Danish Pastry, 15

ICES AND ICE CREAMS

Ice Cream	20	Chocolate Parfait	30	Strawberry Parfait	30
Tricolor	25	Symphony Supreme	30	Orange Sherbet	20
Vanilla Parfait	30	Macaroon Parfait	30	Parfait of all Nations	30

Chocolate, Nut, Butterscotch, Pineapple & Raspberry Sundaes, 25

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LEMONADE

Plain Lemonade	15
Fresh Fruit Lemonade	20
Soda Lemonade	20
White Rock Lemonade	20

ORANGEADE

Fresh Fruit Orangeade		20
Granite State, Sparkling	¼ bot.	15
Ward's Orange Crush	¼ bot.	15

GINGER ALE

Cantrell & Cochrane's	½ bot.	25
Mayflower	¼ bot.	15
Pureoxia	¼ bot.	15
Granite State	¼ bot.	15
Horse's Neck, domestic	¼ bot.	20
Horse's Neck, C. & C.	½ bot.	30

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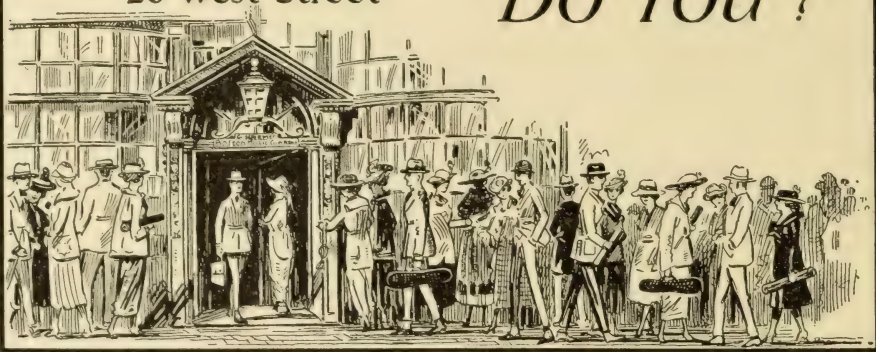

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MONDAY, JULY 7, 1919

PROGRAMME OF BALLET AND DANCE MUSIC

1. POLONAISE from "Eugen Onégin" . . . . . Tschaikowsky
2. INVITATION TO THE DANCE . . . . . Weber-Berlioz
3. BALLET MUSIC from "Rosamunde" . . . . . Schubert
4. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse Russe *b.* Danse des Mirlitons *c.* Valse des Fleurs

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion
6. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
   (Solo 'Cello, Mr. GEORGES MIQUELLE)
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. BALL AT THE CAPULETS from "Romeo and Juliet" . . . . . Berlioz
10. MINUET . . . . . Bolzoni
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. GYPSY DANCE from "Carmen" . . . . . Bizet

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TUESDAY, JULY 8, 1919

ITALIAN-VERDI NIGHT

PROGRAMME

1. MARCH, "Venezia" . . . . . Fabiani
2. OVERTURE IN C MINOR . . . . . Foroni
3. { *a.* PASTORALE (for wood-wind octet) / *b.* CAPRICCIO for strings } . . . . . D. Scarlatti 1685–1757
   (Arranged by Mr. JACCHIA)
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. FANTASIA, "Rigoletto" (1851)
6. OVERTURE to "I Vespri Siciliani" (1855) . . . . . Giuseppe Verdi
7. PRELUDE to "Aïda" (1871) 1813–1901
8. *FANTASIA, "Othello" (1887)

---

9. RHAPSODY, "Italia" . . . . . Casella
10. INTERMEZZO, "L' Amico Fritz" . . . . . Mascagni
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. BALLET MUSIC from "La Gioconda" . . . . . Ponchielli

* Although Verdi composed 26 operas in the years succeeding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. Beginning with "Aïda," Verdi abandoned the formal undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This "Othello" Fantasia opens with Iago's drinking song from the first act. Then comes the nobly beautiful "Ave Maria" which is Desdemona's last prayer in the bedroom scene before the final tragedy. A passage for the double basses alone, depicting the sinister Othello, is a landmark in orchestration. Then Iago's satanic "Credo," and the final music which describes Othello contemplating his sleeping wife, with the mingled passions of jealousy, love, and sorrow, and the desperate act to which he is driven.

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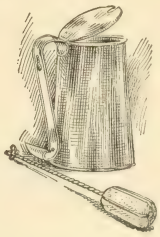

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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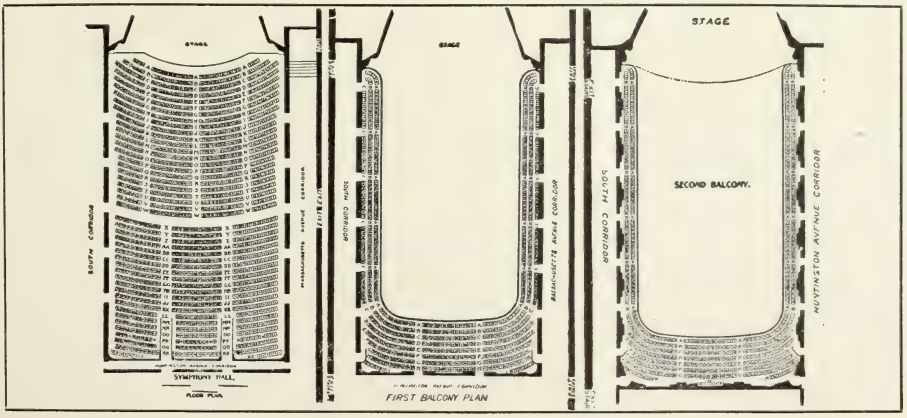

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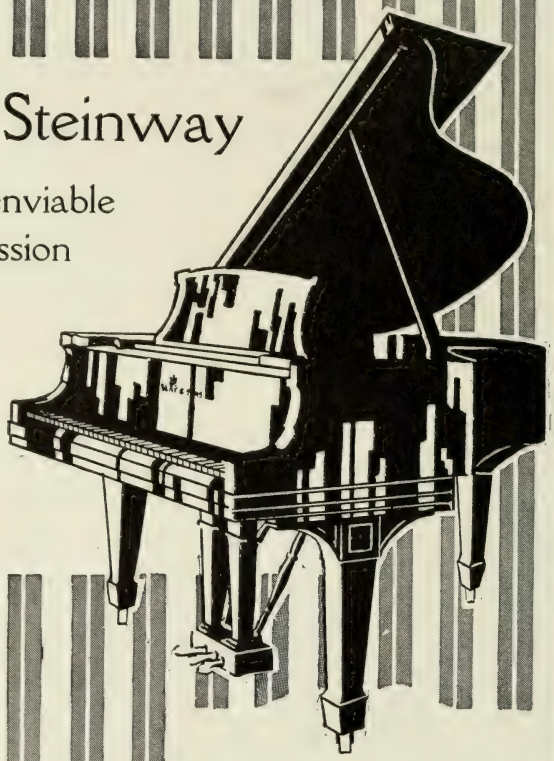

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Boston, Thursday, July 3, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 52

THURSDAY, JULY 3, 1919

PROGRAMME

1. MARCH, "Washington Post" . . . . . Sousa
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
3. ROMANCE . . . . . Orth
4. SELECTION, "The Rainbow Girl" . . . . . Hirsch

---

5. OVERTURE to "The Bartered Bride" . . . . . Smetana
6. INVOCATION (for strings and organ) . . . . . Nagel
7. INTRODUCTION to Act III, "Lohengrin" . . . . . Wagner
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. FANTASIA, "Il Trovatore" . . . . . Verdi
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. HUNGARIAN DANCE No. 1 . . . . . Brahms

* This descriptive piece by Henry Litolff, the English-Alsatian pianist and music publisher, opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. The Convention dramatically declares Robespierre outlawed; his oratory fails him completely. A short Andante with a trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro—" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last, the "terror" is ended.

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ITALIAN-VERDI NIGHT . . . . . Tuesday, July 8
CLOSING NIGHT . . . . . Saturday, July 12

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FRIDAY, JULY 4, 1919

PATRIOTIC NIGHT

AMERICAN PROGRAMME. MALE CHORUS OF 80

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Herod" . . . . . Hadley
3. AMERICAN PATROL . . . . . Meacham
4. { *a.* O, STERN OLD LAND (Words by Mrs. C. E. WHITEN-STONE) . Bullard
   { *b.* BATTLE HYMN OF THE REPUBLIC (JULIA WARD HOWE)

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

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5. SUITE, "A Day in Venice" . . . . . Nevin
   a. Gondoliers *b.* Venetian Love Song *c.* Good-Night
6. EASTER MORN (for strings and organ) . . . . . Chadwick
7. PRELUDE to Act III, "Natoma" . . . . . Herbert
8. SONGS { *a.* UNDER THE STARS AND STRIPES . . . Converse
   { Conducted by the Composer; Solo by Mr. TOWNSEND
   { *b.* SOLDIERS' CHORUS from "Faust" . . . . Gounod

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

AMERICA

9. SELECTION, "Robin Hood" . . . . . De Koven
10. { *a.* TO A WATER LILY { . . . . . *MacDowell
    { *b.* TO A WILD ROSE {
11. TILL WE MEET AGAIN . . . . . Whiting
12. AMERICAN MILITARY FANTASY . . . . . Rollinson

* Edward MacDowell, who is considered by many the greatest composer America has produced, was born in New York City in 1861. He studied in Europe, and in 1887 took up his residence in Boston, where he played his two piano concertos with the Boston Symphony Orchestra. The Boston Symphony Orchestra also gave the first performance of his famous Indian Suite, which employs melodies of the American Indians. In 1905, overwork and worry brought the fatal result of a complete mental collapse.

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SATURDAY, JULY 5, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE IN C . . . . . Foroni
3. NOCTURNE, Op. 48, No. 1 . . . . . Chopin-Jacchia
4. FANTASIA, "Manon" . . . . . Massenet

---

5. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
6. VIOLIN SOLO, "Havanaise" . . . . . Saint-Saëns
   (Mr. Julius Theodorowicz)
7. ENFANTILLAGE (Children at Play) . . . . . van Westerhout
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCH from "Tannhäuser" . . . . . Wagner

Agide Jacchia (born December 5, 1875) became a favorite pupil of Mascagni at the Pesaro Conservatory and an operatic conductor at the age of twenty-three. He first came to this country in 1902 with Mascagni's Opera Company which gave concerts in Symphony Hall, Boston, and Opera in Music Hall. In Italy, he conducted many important operas in all the large cities, and in America once more, he toured the United States, Canada, and Central America. He next had a brilliant season at the Academy of Music, in New York, and was the mainstay of opera in Canada for four years. In 1914–15 he conducted at the Century Theatre, New York, and from there joined the Boston National Opera Company. This is Mr. Jacchia's third season at the Pops.

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MONDAY, JULY 7, 1919

PROGRAMME OF DANCE AND BALLET MUSIC

1. POLONAISE from "Eugen Onégin" . . . . . Tschaikowsky
2. INVITATION TO THE DANCE . . . . . Weber-Berlioz
3. BALLET MUSIC from "Rosamunde" . . . . . Schubert
4. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse Russe *b.* Danse des Mirlitons *c.* Valse des Fleurs

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5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion
6. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
   (Solo 'Cello, Mr. GEORGES MIQUELLE)
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. BALL AT THE CAPULETS from "Romeo and Juliet" . . . . . Berlioz
10. MINUET . . . . . Bolzoni
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
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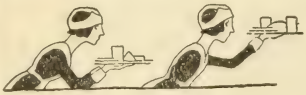

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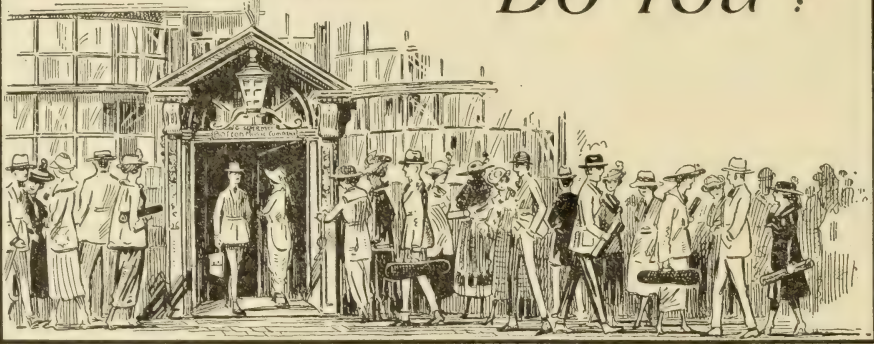

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ITALIAN-VERDI NIGHT

PROGRAMME

1. MARCH, "Venezia" . . . . . Fabiani
2. OVERTURE IN C MINOR . . . . . Foroni
3. *a.* PASTORALE (for wood-wind octet) } . . . . . } Scarlatti
   b. CAPRICCIO for strings } . . . . . } 1685–1757
   (Arranged by Mr. JACCHIA)
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. FANTASIA, "Rigoletto" (1851)
6. OVERTURE to "I Vespri Siciliani" (1855) } . . . . . Giuseppe Verdi
7. PRELUDE to "Aïda" (1871) } 1813–1901
8. *FANTASIA, "Othello" (1887)

---

9. RHAPSODY, "Italia" . . . . . Casella
10. INTERMEZZO, "L' Amico Fritz" . . . . . Mascagni
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. BALLET MUSIC from "La Gioconda" . . . . . Ponchielli

* Although Verdi composed 26 operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. Beginning with "Aïda," Verdi abandoned the formal undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This "Othello" Fantasia opens with Iago's drinking song from the first act. Then comes the nobly beautiful "Ave Maria" which is Desdemona's last prayer in the bedroom scene before the final tragedy. A passage for the double basses alone, depicting the sinister Othello, is a landmark in orchestration. Then Iago's satanic "Credo," and the final music which describes Othello contemplating his sleeping wife, with the mingled passions of jealousy, love, and sorrow, and the desperate act to which he is driven.

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WEDNESDAY, JULY 9, 1919

PROGRAMME

1. FRENCH MILITARY MARCH . . . . . Saint-Saëns
2. OVERTURE to "Il Guarany" . . . . . Gomez
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. THE MARIONETTES . . . . . Lacombe
7. FLUTE SOLO, Suite Ancienne . . . . . Marcello
   (Mr. Charles De Mailly) (Accompanist, Mme. Charles De Mailly)
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

---

9. SELECTION, "Naughty Marietta" . . . . . Herbert
10. ADAGIO FOR ORCHESTRA . . . . . Clifton
11. IMPROMPTU, Op. 90, No. 2 . . . . . Schubert-Jacchia
12. SLAVONIC DANCE No. 1 . . . . . Dvorák

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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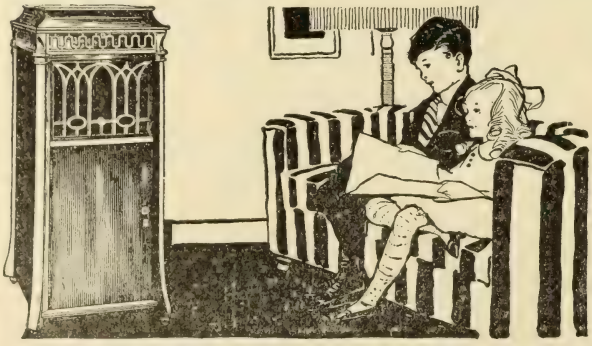

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THURSDAY, JULY 10, 1919

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "La Forza del Destino" . . . . . Verdi
3. AUBADE PRINTANIÈRE . . . . . Lacombe
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TRUMPET SOLO, "Echoes from Switzerland" . . . . . Hochheim
   (Mr. Gustav Heim)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Katinka" . . . . . Friml
10. LARGO (with organ) . . . . . Handel
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. POLISH DANCE . . . . . Scharwenka

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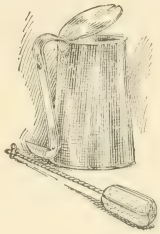

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LIST of CASTS in SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Sitting Anacreon (Copenhagen); Faun with Infant Bacchus (Naples), ordered; Girl of Herculaneum (Dresden); Dancing Faun (Rome); Demosthenes (Rome); Apollo Citharoedus (Rome); Euripides (Rome); Diana of Versailles (Paris).

The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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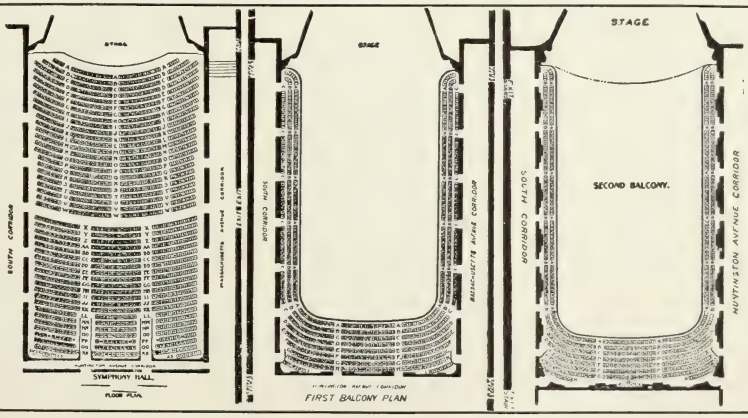

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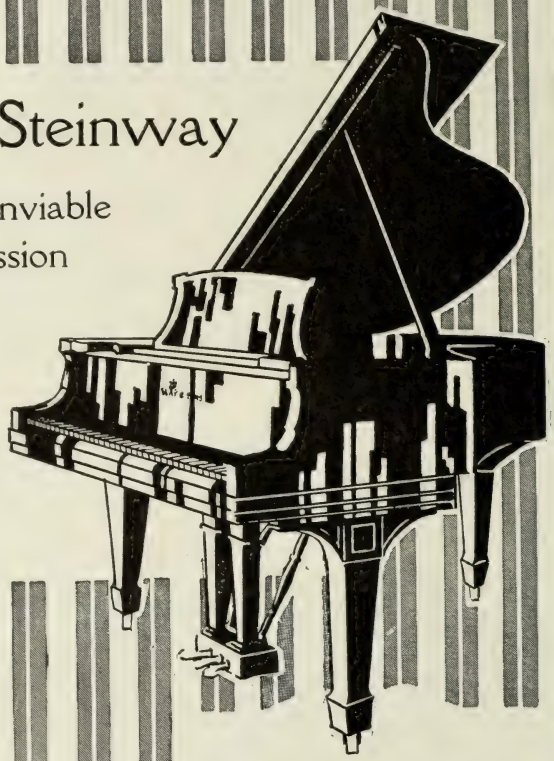

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POP CONCERT, FRIDAY, JULY 4, 1919

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BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on.

Chorus

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah! His truth is marching on.

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment seat;
Oh, be swift, my soul, to answer Him! be jubilant, my feet!
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me;
As He died to make men holy, let us die to make men free,
While God is marching on.

TILL WE MEET AGAIN

Chorus

Smile the while you kiss me sad adieu.
When the clouds roll by I'll come to you;
Then the skies will seem more blue,
Down in lovers' lane, my dearie,
Wedding bells will ring so merrily.
Ev'ry tear will be a memory.
So wait and pray each night for me
Till we meet again.

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Ev'ry tear will be a memory.
So wait and pray each night for me
Till we meet again.

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FRIDAY, JULY 4, 1919

PATRIOTIC NIGHT

AMERICAN PROGRAMME

MALE CHORUS OF 80

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Herod" . . . . . Hadley
3. AMERICAN PATROL . . . . . Meacham
4. { *a.* O, STERN OLD LAND (Words by Mrs. C. E. WHITEN-STONE) . Bullard
   { *b.* BATTLE HYMN OF THE REPUBLIC (JULIA WARD HOWE)

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

STAR SPANGLED BANNER

5. SUITE, "A Day in Venice" . . . . . Nevin
   a. Gondoliers *b.* Venetian Love Song *c.* Good-Night
6. EASTER MORN (for strings and organ) . . . . . Chadwick
7. PRELUDE to Act III, "Natoma" . . . . . Herbert
8. SONGS { *a.* UNDER THE STARS AND STRIPES . . . Converse
   { Conducted by the Composer; Solo by Mr. TOWNSEND
   { *b.* SOLDIERS' CHORUS from "Faust" . . . . Gounod

Male Chorus with Orchestra, STEPHEN S. TOWNSEND, Conductor

AMERICA

9. SELECTION, "Robin Hood" . . . . . De Koven
10. { *a.* TO A WATER LILY { . . . . . *MacDowell
    { *b.* TO A WILD ROSE {
11. TILL WE MEET AGAIN . . . . . Whiting
12. AMERICAN MILITARY FANTASY . . . . . Rollinson

* Edward MacDowell, who is considered by many the greatest composer America has produced, was born in New York City in 1861. He studied in Europe, and in 1887 took up his residence in Boston, where he played his two piano concertos with the Boston Symphony Orchestra. The Boston Symphony Orchestra also gave the first performance of his famous Indian Suite, which employs melodies of the American Indians. In 1905, overwork and worry brought the fatal result of a complete mental collapse.

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SATURDAY, JULY 5, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE IN C . . . . . Foroni
3. NOCTURNE, Op. 48, No. 1 . . . . . Chopin-Jacchia
4. FANTASIA, "Manon" . . . . . Massenet

---

5. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
6. VIOLIN SOLO, "Havanaise" . . . . . Saint-Saëns
   (Mr. Julius Theodorowicz)
7. ENFANTILLAGE (Children at Play) . . . . . van Westerhout
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCH from "Tannhäuser" . . . . . Wagner

Agide Jacchia (born December 5, 1875) became a favorite pupil of Mascagni at the Pesaro Conservatory and an operatic conductor at the age of twenty-three. He first came to this country in 1902 with Mascagni's Opera Company which gave concerts in Symphony Hall, Boston, and Opera in Music Hall. In Italy, he conducted many important operas in all the large cities, and in America once more, he toured the United States, Canada, and Central America. He next had a brilliant season at the Academy of Music, in New York, and was the mainstay of opera in Canada for four years. In 1914–15 he conducted at the Century Theatre, New York, and from there joined the Boston National Opera Company. This is Mr. Jacchia's third season at the Pops.

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MONDAY, JULY 7, 1919

PROGRAMME OF DANCE AND BALLET MUSIC

1. POLONAISE from "Eugen Onégin" . . . . . Tschaikowsky
2. INVITATION TO THE DANCE . . . . . Weber-Berlioz
3. BALLET MUSIC from "Rosamunde" . . . . . Schubert
4. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse Russe *b.* Danse des Mirlitons *c.* Valse des Fleurs

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion
6. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
   (Solo Cello, Mr. Georges Miquelle)
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. *BALL AT THE CAPULETS from "Romeo and Juliet" . . . . . Berlioz
10. MINUET . . . . . Bolzoni
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. GYPSY DANCE from "Carmen" . . . . . Bizet

* When Hector Berlioz first saw Henrietta Smithson, an English actress, who was destined to become his wife, she was playing the successive parts of Juliet and Ophelia. Whereupon he not only fell in love with her, but became an ardent admirer of Shakespeare for the rest of his life. This choral symphony, of which he preferred the love scene to all his other music, therefore takes on a special significance. When, after its first performance in 1830, a critic remarked that Berlioz had not understood Shakespeare, the composer wrote: "Toad, swelling with folly! If you could prove that to me!" The creative orchestration in this excerpt is especially magnificent. Boschet, Berlioz's most important biographer, and Rolland, one of his most discerning critics, both consider "Romeo and Juliet" his masterpiece.

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TUESDAY, JULY 8, 1919

ITALIAN-VERDI NIGHT

PROGRAMME

1. MARCH, "Venezia" . . . . . Fabiani
2. OVERTURE IN C MINOR . . . . . Foroni
3. a. PASTORALE (for wood-wind octet) } . . . . . } Scarlatti
   b. CAPRICCIO for strings } } 1685–1757
   (Arranged by Mr. JACCHIA)
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. FANTASIA, "Rigoletto" (1851) }
6. OVERTURE to "I Vespri Siciliani" (1855) } . . . . . Giuseppe Verdi
7. PRELUDE to "Aïda" (1871) } 1813–1901
8. *FANTASIA, "Othello" (1887) }

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9. RHAPSODY, "Italia" . . . . . Casella
10. INTERMEZZO, "L' Amico Fritz" . . . . . Mascagni
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. BALLET MUSIC from "La Gioconda" . . . . . Ponchielli

* Although Verdi composed 26 operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. Beginning with "Aïda," Verdi abandoned the formal undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This "Othello" Fantasia opens with Iago's drinking song from the first act. Then comes the nobly beautiful "Ave Maria" which is Desdemona's last prayer in the bedroom scene before the final tragedy. A passage for the double basses alone, depicting the sinister Othello, is a landmark in orchestration. Then Iago's satanic "Credo," and the final music which describes Othello contemplating his sleeping wife, with the mingled passions of jealousy, love, and sorrow, and the desperate act to which he is driven.

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French & Danish Pastry, 15

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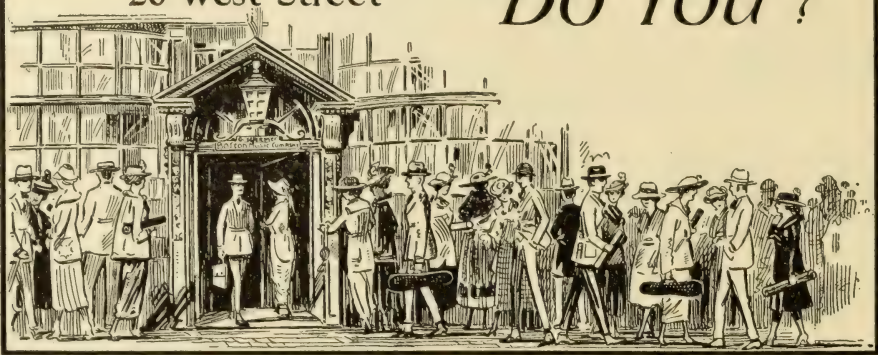

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WEDNESDAY, JULY 9, 1919

PROGRAMME

1. FRENCH MILITARY MARCH . . . . . Saint-Saëns
2. OVERTURE to "Il Guarany" . . . . . Gomez
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. THE MARIONETTES . . . . . Lacombe
7. FLUTE SOLO, Suite Ancienne . . . . . Marcello
   (Mr. Charles De Mailly) (Accompanist, Mme. Charles De Mailly)
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . Tschaikowsky

---

9. SELECTION, "Naughty Marietta" . . . . . Herbert
10. ADAGIO FOR ORCHESTRA . . . . . Clifton
11. IMPROMPTU, Op. 90, No. 2 . . . . . Schubert-Jacchia
12. SLAVONIC DANCE No. 1 . . . . . Dvorák

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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THURSDAY, JULY 10, 1919

PROGRAMME

1. *PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "La Forza del Destino" . . . . . Verdi
3. AUBADE PRINTANIÈRE . . . . . Lacombe
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TRUMPET SOLO, "Echoes from Switzerland" . . . . . Hochheim
   (Mr. Gustav Heim)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Katinka" . . . . . Friml
10. LARGO (with organ) . . . . . Handel
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. POLISH DANCE . . . . . Scharwenka

* "I heard yesterday—will you believe it?—the masterpiece of Bizet for the twentieth time. This music seems to me to be perfect. It approaches nimbly, amiably, and does not produce sweat. What is good is easy; everything divine runs with light feet. With 'Carmen' one takes leave of the *humid* north, and all the steam of the Wagnerian ideal. It possesses, first of all, the dryness of air in a warm climate, its *limpidezza*. Its love is not the love of Wagner's 'cultured maidens'! But love as fate, as fatality, cynical, innocent cruel—and thus true to nature. Love which, in its expedients, is the war of the sexes, as in the closing cry of Don José—'Yes! I myself have killed her; Oh my Carmen! my Carmen adored!'"—Nietzsche—"The Case of Wagner."

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FRIDAY, JULY 11, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Fra Diavolo" . . . . . Auber
3. SERENATO . . . . . Tarenghi
4. FANTASIA, "Faust" . . . . . Gounod

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5. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns
6. EN SOURDINE . . . . . Tellam
7. 'CELLO SOLO, Hungarian Rhapsody . . . . . Popper
   (Mr. Georges Miquelle)
8. SLAVIC MARCH . . . . . Tschaikowsky

---

9. SELECTION, "The Fortune Teller" . . . . . Herbert
10. LETTER OF MANON . . . . . Gillet
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. *DANCE OF THE CAMORRISTS from "The Jewels of the Madonna" Wolf-Ferrari

* The plot of this elemental opera of the underworld of Naples concerns Maliela, a beautiful, wilful, and wildly whimsical girl who tells her two rival lovers that she will give herself to him who brings her the priceless jewels from the sacred image of the Madonna. One of them in a moment of madness steals the jewels. The last act is in the cave of the "Camorristi," a desperate and licentious sect. Their dance is "a crescendo of reckless, even cruel sensuality. As the orgy grows, the lights are extinguished one by one." Their fury is interrupted by the entrance of Maliela, ravished, terrified, the jewels around her neck. There is a scene of speechless horror at the sacrilege, passionate jealousy, and the final suicide of the culprit before the Virgin's shrine.

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LIST of CASTS in SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Sitting Anacreon (Copenhagen); Faun with Infant Bacchus (Naples), ordered; Girl of Herculaneum (Dresden); Dancing Faun (Rome); Demosthenes (Rome); Apollo Citharoedus (Rome); Euripides (Rome); Diana of Versailles (Paris).

The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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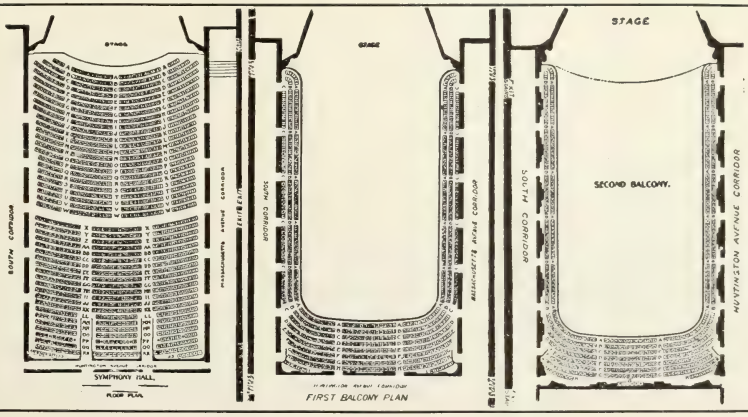

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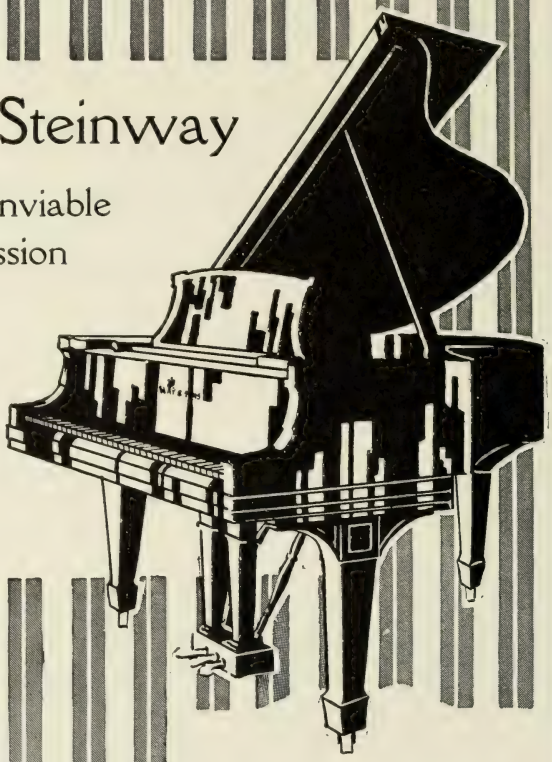

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SATURDAY, JULY 5, 1919

PROGRAMME

1. CORTÉGE DE BACCHUS . . . . . Delibes
2. OVERTURE IN C . . . . . Foroni
3. NOCTURNE, Op. 48, No. 1 . . . . . Chopin–Jacchia
4. FANTASIA, "Manon" . . . . . Massenet

---

5. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
6. VIOLIN SOLO, "Havanaise" . . . . . Saint-Saëns
   (Mr. Julius Theodorowicz)
7. ENFANTILLAGE (Children at Play) . . . . . van Westerhout
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Sinbad" . . . . . Romberg
10. AVE MARIA from "Othello" . . . . . Verdi
11. WALTZ, "La Barcarolle" . . . . . Waldteufel
12. MARCH from "Tannhäuser" . . . . . Wagner

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Agide Jacchia (born December 5, 1875) became a favorite pupil of Mascagni at the Pesaro Conservatory and an operatic conductor at the age of twenty-three. He first came to this country in 1902 with Mascagni's Opera Company which gave concerts in Symphony Hall, Boston, and Opera in Music Hall. In Italy, he conducted many important operas in all the large cities, and in America once more, he toured the United States, Canada, and Central America. He next had a brilliant season at the Academy of Music, in New York, and was the mainstay of opera in Canada for four years. In 1914–15 he conducted at the Century Theatre, New York, and from there joined the Boston National Opera Company. This is Mr. Jacchia's third season at the Pops.

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MONDAY, JULY 7, 1919

PROGRAMME OF DANCE AND BALLET MUSIC

1. POLONAISE from "Eugen Onégin" . . . . . Tschaikowsky
2. INVITATION TO THE DANCE . . . . . Weber-Berlioz
3. BALLET MUSIC from "Rosamunde" . . . . . Schubert
4. SUITE, "Nutcracker" . . . . . Tschaikowsky
   a. Danse Russe *b.* Danse des Mirlitons *c.* Valse des Fleurs

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakoff
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion
6. BALLET MUSIC from "The Queen of Sheba" . . . . . Goldmark
   (Solo Cello, Mr. GEORGES MIQUELLE)
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. *BALL AT THE CAPULETS from "Romeo and Juliet" . . . . . Berlioz
10. MINUET . . . . . Bolzoni
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. GYPSY DANCE from "Carmen" . . . . . Bizet

* When Hector Berlioz first saw Henrietta Smithson, an English actress, who was destined to become his wife, she was playing the successive parts of Juliet and Ophelia. Whereupon he not only fell in love with her, but became an ardent admirer of Shakespeare for the rest of his life. This choral symphony, of which he preferred the love scene to all his other music, therefore takes on a special significance. When, after its first performance in 1839, a critic remarked that Berlioz had not understood Shakespeare the composer wrote: "Toad, swelling with folly! If you could prove that to me!" The creative orchestration in this excerpt is especially magnificent. Boschot, Berlioz's most important biographer, and Rolland, one of his most discerning critics, both consider "Romeo and Juliet" his masterpiece.

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TUESDAY, JULY 8, 1919

ITALIAN-VERDI NIGHT

PROGRAMME

1. MARCH, "Venezia" . . . . . Fabiani
2. OVERTURE IN C MINOR . . . . . Foroni
3. { *a.* PASTORALE (for wood-wind octet) / *b.* CAPRICCIO for strings } Scarlatti 1685–1757
   (Arranged by Mr. Jacchia)
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. FANTASIA, "Rigoletto" (1851)
6. OVERTURE to "I Vespri Siciliani" (1855) . . . . . Giuseppe Verdi
7. PRELUDE to "Aïda" (1871) 1813–1901
8. *FANTASIA, "Othello" (1887)

---

9. RHAPSODY, "Italia" . . . . . Casella
10. INTERMEZZO, "L' Amico Fritz" . . . . . Mascagni
11. SERENADE, "Among the Flowers" . . . . . Mascheroni
12. BALLET MUSIC from "La Gioconda" . . . . . Ponchielli

* Although Verdi composed 26 operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. Beginning with "Aïda," Verdi abandoned the formal undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This "Othello" Fantasia opens with Iago's drinking song from the first act. Then comes the nobly beautiful "Ave Maria" which is Desdemona's last prayer in the bedroom scene before the final tragedy. A passage for the double basses alone, depicting the sinister Othello, is a landmark in orchestration. Then Iago's satanic "Credo," and the final music which describes Othello contemplating his sleeping wife, with the mingled passions of jealousy, love, and sorrow, and the desperate act to which he is driven.

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WEDNESDAY, JULY 9, 1919

PROGRAMME

1. FRENCH MILITARY MARCH . . . . . Saint-Saëns
2. OVERTURE to "Il Guarany" . . . . . Gomez
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. THE MARIONETTES . . . . . Lacombe
7. FLUTE SOLO, Andante—Scherzo . . . . . Ganne
   (Mr. Charles De Mailly) (Accompanist, Mme. Charles De Mailly)
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . Tschaikowsky

---

9. SELECTION, "Naughty Marietta" . . . . . Herbert
10. ADAGIO FOR ORCHESTRA . . . . . Clifton
11. IMPROMPTU, Op. 90, No. 2 . . . . . Schubert-Jacchia
12. SLAVONIC DANCE No. 1 . . . . . Dvorák

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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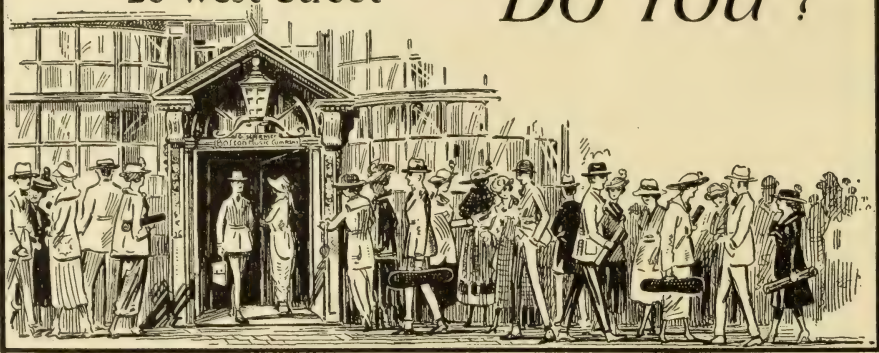

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THURSDAY, JULY 10, 1919

PROGRAMME

1. *PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "La Forza del Destino" . . . . . Verdi
3. AUBADE PRINTANIÈRE . . . . . Lacombe
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TRUMPET SOLO, "Echoes from Switzerland" . . . . . Hochheim
   (Mr. Gustav Heim)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Katinka" . . . . . Friml
10. LARGO (with organ) . . . . . Handel
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. POLISH DANCE . . . . . Scharwenka

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FRIDAY, JULY 11, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Fra Diavolo" . . . . . Auber
3. SERENATO . . . . . Tarenghi
4. FANTASIA, "Faust" . . . . . Gounod

---

5. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns
6. EN SOURDINE . . . . . Tellam
7. 'CELLO SOLO, Hungarian Rhapsody . . . . . Popper
   (Mr. Georges Miquelle)
8. SLAVIC MARCH . . . . . Tschaikowsky

---

9. SELECTION, "The Fortune Teller" . . . . . Herbert
10. LETTER OF MANON . . . . . Gillet
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. *DANCE OF THE CAMORRISTS from "The Jewels of the Madonna" Wolf-Ferrari

* The plot of this elemental opera of the underworld of Naples concerns Maliela, a beautiful, wilful, and wildly whimsical girl who tells her two rival lovers that she will give herself to him who brings her the priceless jewels from the sacred image of the Madonna. One of them in a moment of madness steals the jewels. The last act is in the cave of the "Camorristi," a desperate and licentious sect. Their dance is "a crescendo of reckless, even cruel sensuality. As the orgy grows, the lights are extinguished one by one." Their fury is interrupted by the entrance of Maliela, ravished, terrified, the jewels around her neck. There is a scene of speechless horror at the sacrilege, passionate jealousy, and the final suicide of the culprit before the Virgin's shrine.

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SATURDAY, JULY 12, 1919

CLOSING NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. WALTZ, "Jolly Fellows" . . . . . Vollstedt
3. OVERTURE to "William Tell" . . . . . Rossini
4. *RHAPSODY, "España" . . . . . Chabrier

---

5. BACCHANALE from "Tannhäuser" . . . . . Wagner
6. LARGO (with organ) . . . . . Handel
7. CLARINET SOLO, Fantasy on Verdi's Rigoletto . . . . . Bossi
   (Mr. A. Sand)
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. SELECTION, "La Bohême" . . . . . Puccini
10. WHISPERING OF THE FLOWERS . . . . . Blon
11. RÊVE ANGÉLIQUE . . . . . Rubinstein
12. OVERTURE to "Mignon" . . . . . Thomas

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles—and all this to the cry of *Olle! Olle! Anda la Maria!* The two guitarists, cigarette in mouth, keep gravely scratching something or other. The cries of the women excite the dancer who becomes literally mad with her body. —Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of *Anda! Anda!* and clapping their hands. There was a most curious blend of rhythms. I have noted it all—but what a trade, my children!"

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FOR LIST OF REFRESHMENTS AND CIGARS SEE PAGES 8 AND 9

LIST of CASTS in SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Sitting Anacreon (Copenhagen); Faun with Infant Bacchus (Naples), ordered; Girl of Herculaneum (Dresden); Dancing Faun (Rome); Demosthenes (Rome); Apollo Citharoedus (Rome); Euripides (Rome); Diana of Versailles (Paris).

The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen); Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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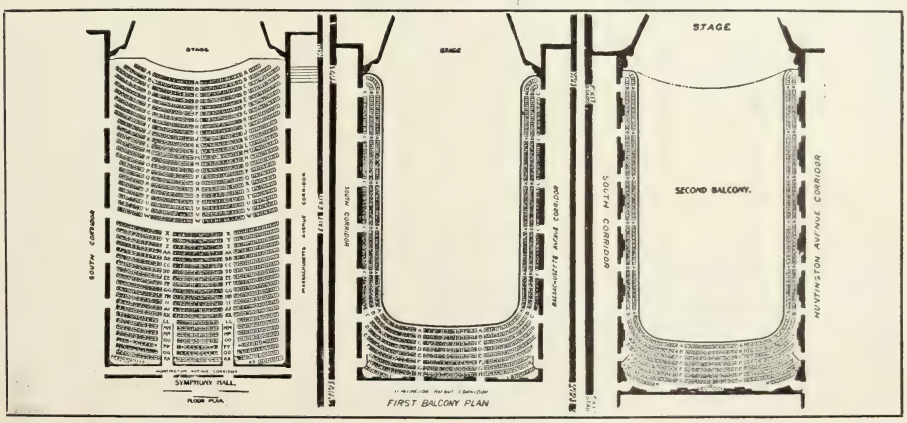

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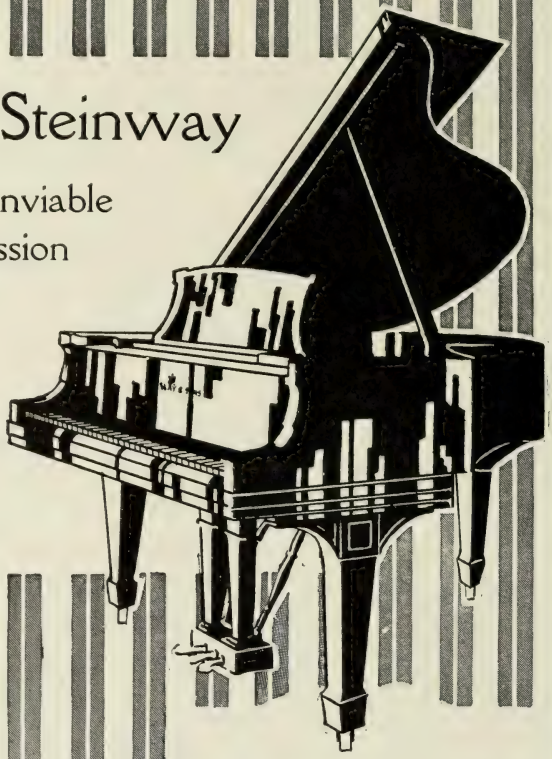

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Boston, Wednesday, July 9, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — **No. 57**

WEDNESDAY, JULY 9, 1919

PROGRAMME

1. FRENCH MILITARY MARCH . . . . . Saint-Saëns
2. OVERTURE to "Il Guarany" . . . . . Gomez
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. ROUMANIAN RHAPSODY . . . . . Enesco
6. THE MARIONETTES . . . . . Lacombe
7. FLUTE SOLO, Andante—Scherzo . . . . . Ganne
   (Mr. CHARLES DE MAILLY) (Accompanist, Mme. CHARLES DE MAILLY)
8. *OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tschaikowsky

---

9. SELECTION, "Naughty Marietta" . . . . . Herbert
10. ADAGIO FOR ORCHESTRA . . . . . Clifton
11. IMPROMPTU, Op. 90, No. 2 . . . . . Schubert-Jacchia
12. SLAVONIC DANCE No. 1 . . . . . Dvorák

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* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses, fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs. Tschaikowsky has been accused of anachronism, since the Marseillaise was not in favor during the First Empire, nor was Lvoff's Hymn composed until twenty-seven years later. Yet the offence is scarcely serious.

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THURSDAY, JULY 10, 1919

PROGRAMME

1. *PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "La Forza del Destino" . . . . . Verdi
3. AUBADE PRINTANIÈRE . . . . . Lacombe
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. TRUMPET SOLO, "Echoes from Switzerland" . . . . . Hoch Heim
   (Mr. Gustav Heim)
7. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. SELECTION, "Katinka" . . . . . Friml
10. LARGO (with organ) . . . . . Handel
11. WALTZ, "The Skaters" . . . . . Waldteufel
12. POLISH DANCE . . . . . Scharwenka

* "I heard yesterday—will you believe it?—the masterpiece of Bizet for the twentieth time. This music seems to me to be perfect. It approaches nimbly, amiably, and does not produce sweat. What is good is easy; everything divine runs with light feet. With 'Carmen' one takes leave of the *humid* north, and all the steam of the Wagnerian ideal. It possesses, first of all, the dryness of air in a warm climate, its *limpidezza*. Its love is not the love of Wagner's 'cultured maidens'! But love as fate, as fatality, cynical, innocent, cruel—and thus true to nature. Love which, in its expedients, is the war of the sexes, as in the closing cry of Don José—'Yes! I myself have killed her; Oh my Carmen! my Carmen adored!'"—Nietzsche, "The Case of Wagner."

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FRIDAY, JULY 11, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Fra Diavolo" . . . . . Auber
3. SERENATO . . . . . Tarenghi
4. FANTASIA, "Faust" . . . . . Gounod

---

5. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns
6. EN SOURDINE . . . . . Tellam
7. 'CELLO SOLO, Hungarian Rhapsody . . . . . Popper
   (Mr. Georges Miquelle)
8. SLAVIC MARCH . . . . . Tschaikowsky

---

9. SELECTION, "The Fortune Teller" . . . . . Herbert
10. LETTER OF MANON . . . . . Gillet
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. *DANCE OF THE CAMORRISTS from "The Jewels of the Madonna" Wolf-Ferrari

* The plot of this elemental opera of the underworld of Naples concerns Maliela, a beautiful, wilful, and wildly whimsical girl who tells her two rival lovers that she will give herself to him who brings her the priceless jewels from the sacred image of the Madonna. One of them in a moment of madness steals the jewels. The last act is in the cave of the "Camorristi," a desperate and licentious sect. Their dance is "a crescendo of reckless, even cruel sensuality. As the orgy grows, the lights are extinguished one by one." Their fury is interrupted by the entrance of Maliela, ravished, terrified, the jewels around her neck. There is a scene of speechless horror at the sacrilege, passionate jealousy, and the final suicide of the culprit before the Virgin's shrine.

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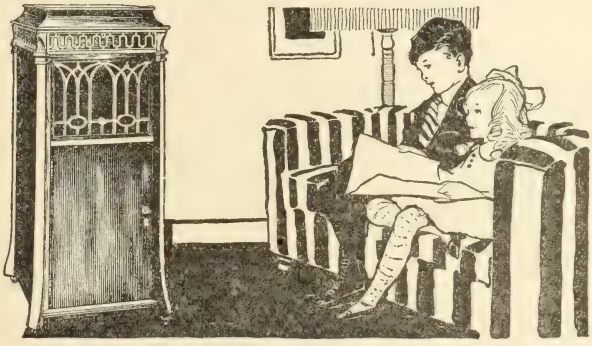

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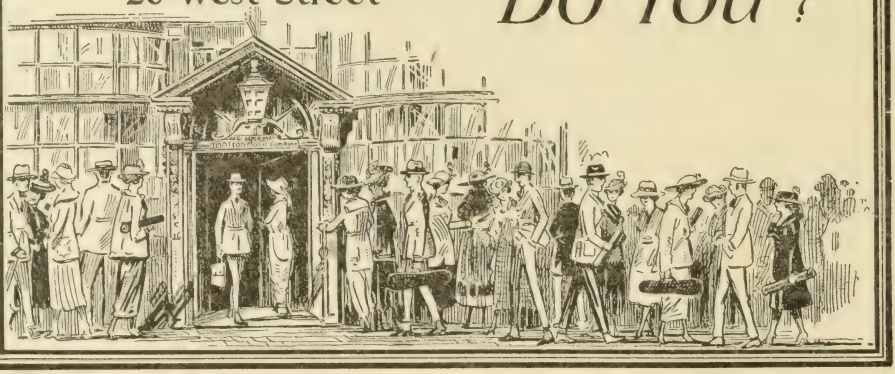

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SATURDAY, JULY 12, 1919

CLOSING NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. WALTZ, "Jolly Fellows" . . . . . Vollstedt
3. OVERTURE to "William Tell" . . . . . Rossini
4. *RHAPSODY, "España" . . . . . Chabrier

---

5. BACCHANALE from "Tannhäuser" . . . . . Wagner
6. LARGO (with organ) . . . . . Handel
7. CLARINET SOLO, Fantasy on Verdi's Rigoletto . . . . . Bossi
   (Mr. A. Sand)
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. SELECTION, "La Bohême" . . . . . Puccini
10. WHISPERING OF THE FLOWERS . . . . . Blon
11. RÊVE ANGÉLIQUE . . . . . Rubinstein
12. OVERTURE to "Mignon" . . . . . Thomas

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It is already possible to predict, by the trend of plans and preparations, that the next season of Boston Symphony concerts will be one of the busiest in the history of the orchestra. The probable attendance of the concerts in Boston may be estimated by statistical figures, comparing the subscription sales of this year and last. The first month's sale of seats by subscription for 1919–20 already exceeds by fifteen per cent. the total sale for last year throughout the whole summer until the concerts began. This is the more significant in that the list of soloists, always an important consideration with many, has not been announced, nor can be until next autumn. They are being drawn from a larger choice than previously, owing to the re-opening of trans-continental travel. Perhaps many Bostonian patrons do not realize that the Boston Symphony Orchestra gives more concerts outside of Boston than in it. No other orchestra in the country is heard by so many people in so many cities in a season. For next winter 107 concerts are already scheduled, to be performed in New York, Brooklyn, Washington, Philadelphia, Baltimore, and a number of cities in New England and the West. The ten concerts in New York and the five in Washington are already sold out.

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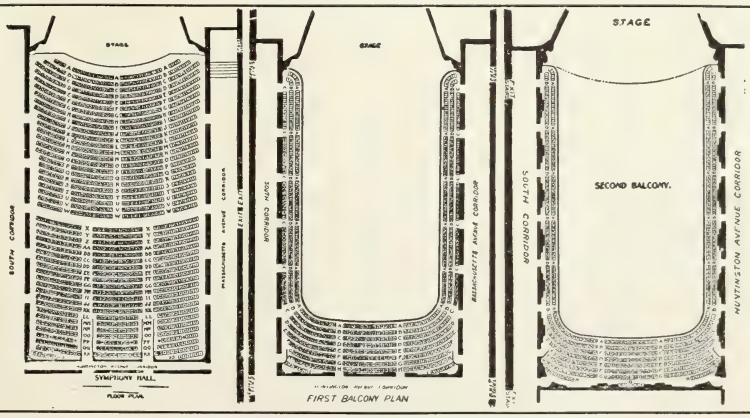

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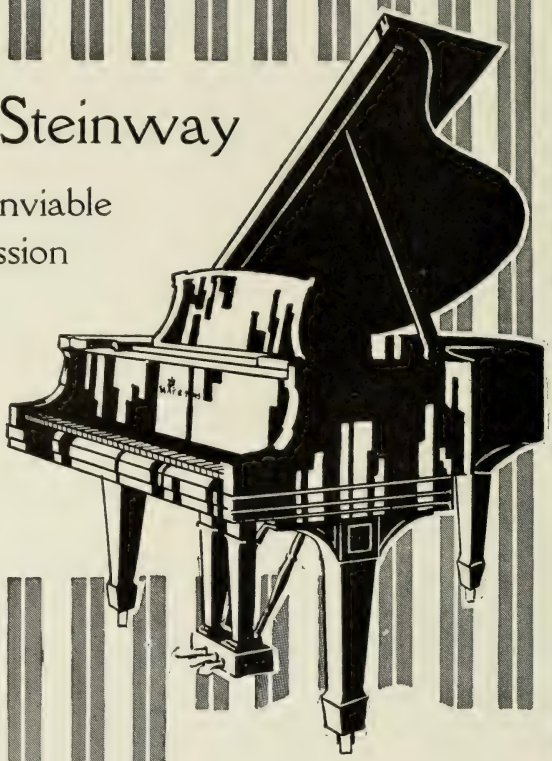

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Boston, Thursday, July 10, 1919 — Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor — No. 58

THURSDAY, JULY 10, 1919

PROGRAMME

1. *PRELUDE to "Carmen" . . . Bizet
2. OVERTURE to "La Forza del Destino" . . . Verdi
3. AUBADE PRINTANIÈRE . . . Lacombe
4. FANTASIA, "The Jewels of the Madonna" . . . Wolf-Ferrari

---

5. PRELUDE to "Lohengrin" . . . Wagner
6. TRUMPET SOLO, "Echoes from Switzerland" . . . Hoch Heim
   (Mr. Gustav Heim)
7. SCHERZO, "A Midsummer Night's Dream" . . . Mendelssohn
8. SECOND HUNGARIAN RHAPSODY . . . Liszt

---

9. SELECTION, "Katinka" . . . Friml
10. LARGO (with organ) . . . Handel
11. WALTZ, "The Skaters" . . . Waldteufel
12. POLISH DANCE . . . Scharwenka

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FRIDAY, JULY 11, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Fra Diavolo" . . . . . Auber
3. SERENATO . . . . . Tarenghi
4. FANTASIA, "Faust" . . . . . Gounod

---

5. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns
6. EN SOURDINE . . . . . Tellam
7. 'CELLO SOLO, Hungarian Rhapsody . . . . . Popper
   (Mr. Georges Miquelle)
8. SLAVIC MARCH . . . . . Tschaikowsky

---

9. SELECTION, "The Fortune Teller" . . . . . Herbert
10. LETTER OF MANON . . . . . Gillet
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. *DANCE OF THE CAMORRISTS from "The Jewels of the Madonna" Wolf-Ferrari

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SATURDAY, JULY 12, 1919

CLOSING NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. WALTZ, "Jolly Fellows" . . . . . Vollstedt
3. OVERTURE to "William Tell" . . . . . Rossini
4. *RHAPSODY, "España" . . . . . Chabrier

---

5. BACCHANALE from "Tannhäuser" . . . . . Wagner
6. LARGO (with organ) . . . . . Handel
7. CLARINET SOLO, Fantasy on Verdi's Rigoletto . . . . . Bossi
   (Mr. A. Sand)
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. SELECTION, "La Bohême" . . . . . Puccini
10. WHISPERING OF THE FLOWERS . . . . . Blon
11. RÊVE ANGÉLIQUE . . . . . Rubinstein
12. OVERTURE to "Mignon" . . . . . Thomas

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles—and all this to the cry of *Olle! Olle! Anda la Maria!* The two guitarists, cigarette in mouth, keep gravely scratching something or other. The cries of the women excite the dancer who becomes literally mad with her body. —Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of *Anda! Anda!* and clapping their hands. There was a most curious blend of rhythms. I have noted it all—but what a trade, my children!"

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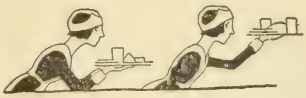

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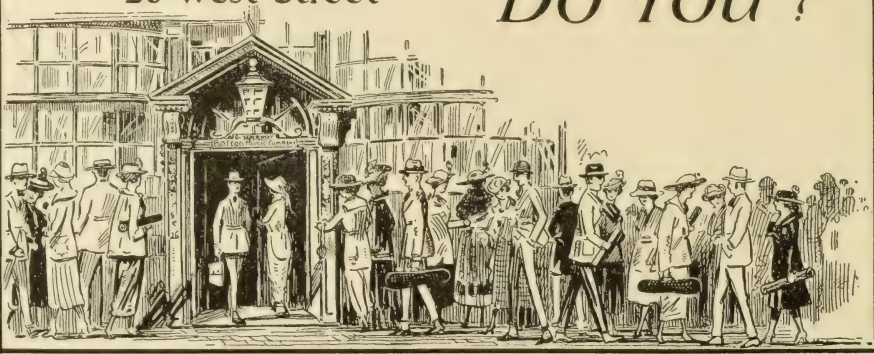

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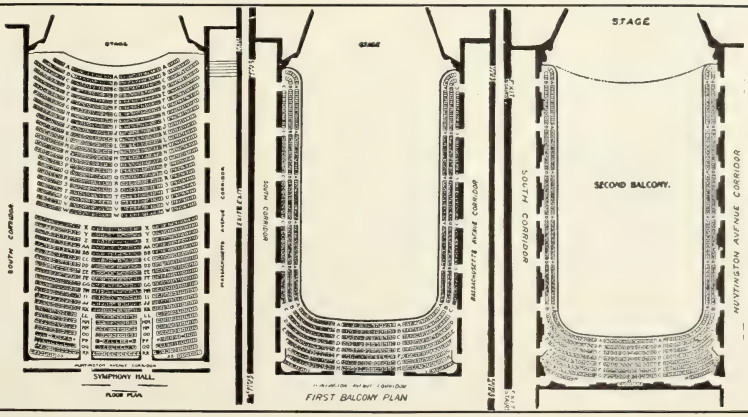

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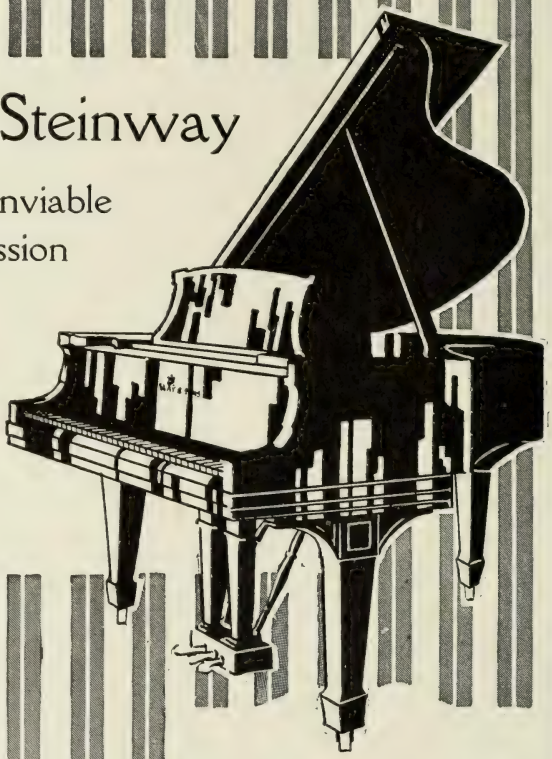

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No. 59

FRIDAY, JULY 11, 1919

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Fra Diavolo" . . . . . Auber
3. SERENATA . . . . . Tarenghi
4. FANTASIA, "Faust" . . . . . Gounod

---

5. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns
6. EN SOURDINE . . . . . Tellam
7. 'CELLO SOLO, Hungarian Rhapsody . . . . . Popper
   (Mr. Georges Miquelle) (Accompanist, Mlle. Renée Longy)
8. SLAVIC MARCH . . . . . Tschaikowsky

---

9. SELECTION, "The Fortune Teller" . . . . . Herbert
10. LETTER OF MANON . . . . . Gillet
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
12. *DANCE OF THE CAMORRISTS from "The Jewels of the Madonna" Wolf-Ferrari

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SATURDAY, JULY 12, 1919

CLOSING NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. WALTZ, "Jolly Fellows" . . . . . Vollstedt
3. OVERTURE to "William Tell" . . . . . Rossini
4. *RHAPSODY, "España" . . . . . Chabrier

---

5. BACCHANALE from "Tannhäuser" . . . . . Wagner
6. LARGO (with organ) . . . . . Handel
7. CLARINET SOLO, Fantasy on Verdi's Rigoletto . . . . . Bossi
   (Mr. A. Sand)
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tschaikowsky

---

9. SELECTION, "La Bohême" . . . . . Puccini
10. WHISPERING OF THE FLOWERS . . . . . Blon
11. RÊVE ANGÉLIQUE . . . . . Rubinstein
12. OVERTURE to "Mignon" . . . . . Thomas

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles—and all this to the cry of *Olle! Olle! Anda la Maria!* The two guitarists, cigarette in mouth, keep gravely scratching something or other. The cries of the women excite the dancer who becomes literally mad with her body. —Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of *Anda! Anda!* and clapping their hands. There was a most curious blend of rhythms. I have noted it all—but what a trade, my children!"

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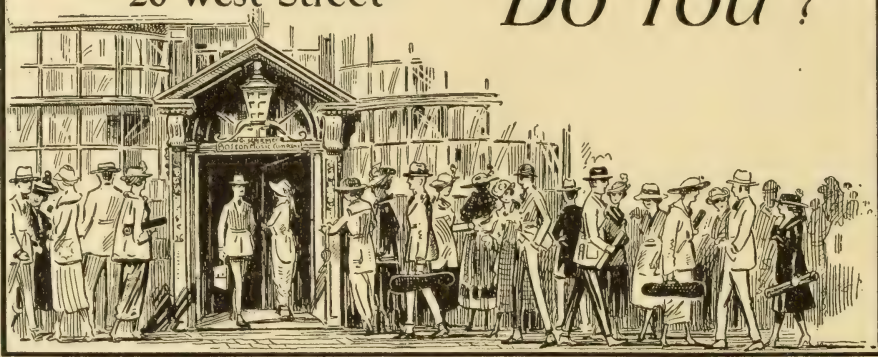

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It is already possible to predict, by the trend of plans and preparations, that the next season of Boston Symphony concerts will be one of the busiest in the history of the orchestra. The probable attendance of the concerts in Boston may be estimated by statistical figures, comparing the subscription sales of this year and last. The first month's sale of seats by subscription for 1919–20 already exceeds by fifteen per cent. the total sale for last year throughout the whole summer until the concerts began. This is the more significant in that the list of soloists, always an important consideration with many, has not been announced, nor can be until next autumn. They are being drawn from a larger choice than previously, owing to the re-opening of trans-continental travel. Perhaps many Bostonian patrons do not realize that the Boston Symphony Orchestra gives more concerts outside of Boston than in it. No other orchestra in the country is heard by so many people in so many cities in a season. For next winter 107 concerts are already scheduled, to be performed in New York, Brooklyn, Washington, Philadelphia, Baltimore, and a number of cities in New England and the West. The ten concerts in New York and the five in Washington are already sold out.

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ORIFICE	Chopin		
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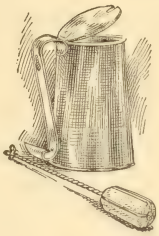

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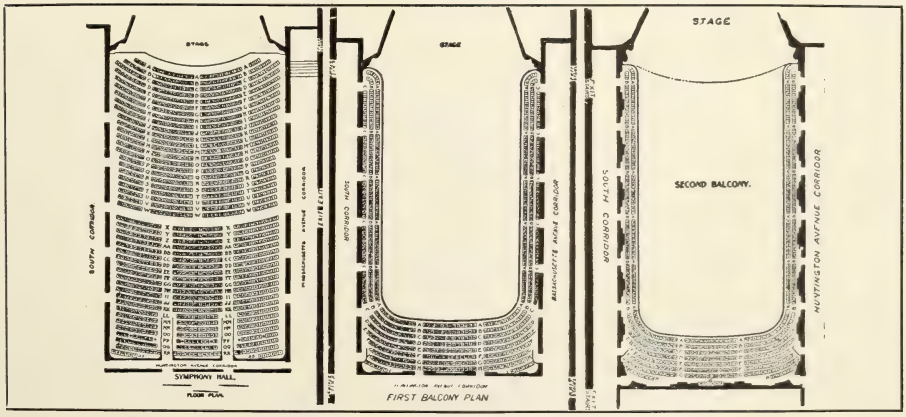

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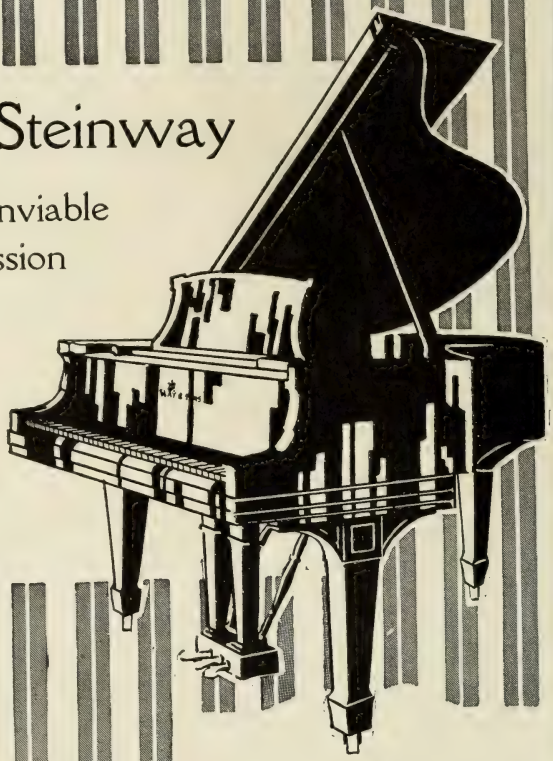

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3. OVERTURE to "William Tell" . . . . . Rossini
4. *RHAPSODY, "España" . . . . . Chabrier

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10. TILL WE MEET AGAIN . . . . . Whiting
11. RÊVE ANGÉLIQUE . . . . . Rubinstein
12. OVERTURE to "Mignon" . . . . . Thomas

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* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles—and all this to the cry of *Olle! Olle! Anda la Maria!* The two guitarists, cigarette in mouth, keep gravely scratching something or other. The cries of the women excite the dancer who becomes literally mad with her body. —Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of *Anda! Anda!* and clapping their hands. There was a most curious blend of rhythms. I have noted it all—but what a trade, my children!"

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LARGE PROSPECTS FOR THE WINTER SEASON

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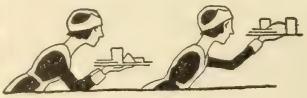

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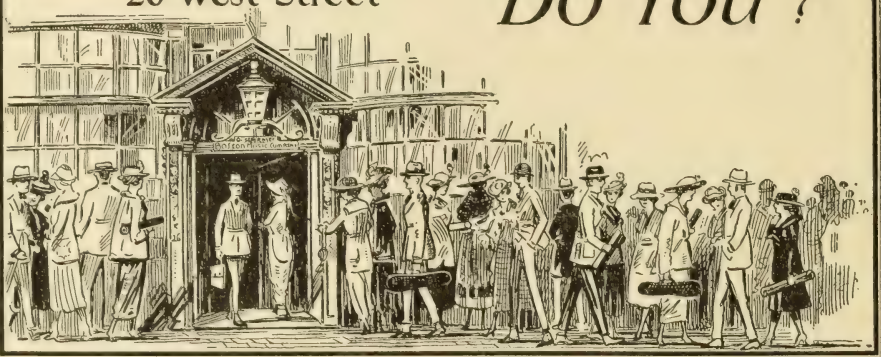

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Sixteen soloists—all members of the orchestra—played at these concerts. They are: Messrs. Georges Miquelle (violoncellist); Julius Theodorowicz and Jacques Hoffmann (concertmasters); Gustav Heim (trumpet); Albert W. Snow (organ); Alfred Holy and Theodore Cella (harp); Charles DeMailly and Arthur Brooke (flute); Louis Speyer and H. H. Stanislaus (English horn and oboe); Florian Wittmann (viola); Abdon Laus (bassoon); Ferdinand Thillois and Antonio Gerardi (violin); Albert Sand (clarinet). Mr. Miquelle was soloist five times; Mr. Theodorowicz, four times; Mr. Hoffmann and Mr. Heim, three times. Six played solo numbers twice and six appeared once during the season.

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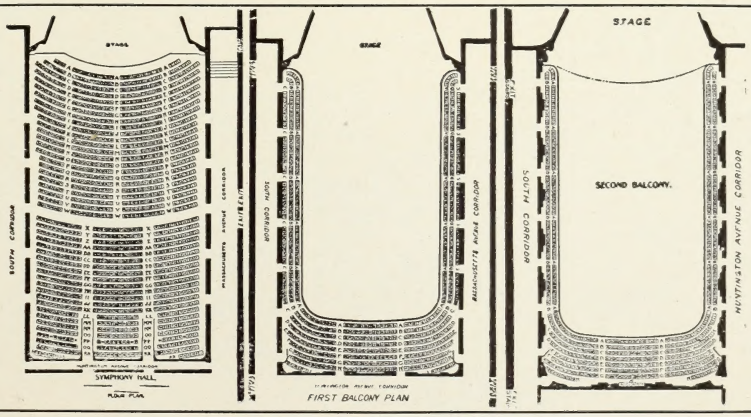

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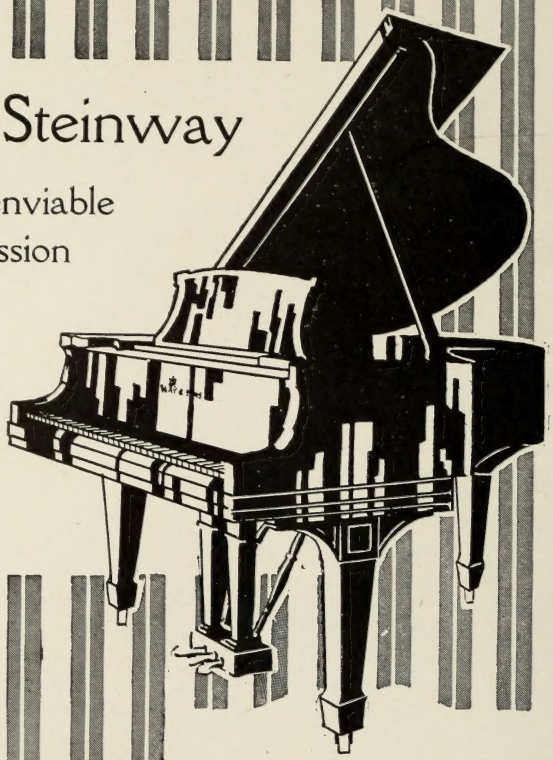

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